

XI.—On the English medieval drinking bowls called Mazers.

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Read January 21, 1886.

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OF all the drinking vessels in use from the thirteenth to the sixteenth centuries, none were so common and so much prized as those known to us as mazers. They occur in numerous wills and inventories under various names, such as *ciphi* or *cuppae de mazer* or *de murra*, *mazeri*, *ciphi murrei*, *mazerei*, *hanaps de maser*, and later as *murrae* and mazers, etc., on the derivations of which much valuable matter has been written.<sup>a</sup> But, under whatever name it appears, it is quite clear that the same vessel is meant, viz. a drinking bowl turned out of some kind of wood, but by preference of maple,<sup>b</sup> and especially the spotted or speckled variety which we call bird's-eye maple.

Although the term *mazer* is applied to a drinking bowl, it is from the material out of which it was formed, and not the use it was put to, that the name is derived. Professor Skeat says it is of Old Low-German origin, and merely an extended form of the Middle High-German *mase*, Old High-German *másá*, meaning "a spot,"—whence also our word "measles,"—a mazer is therefore so called from being a bowl of "spotted" wood.

The part of the maple usually preferred by the turner is the bole of the tree, or some part of the trunk where several branches meet; these portions yielding the beautiful speckled grain with which we are familiar.

The popularity of mazers during the medieval period is attested by a large number of wills and inventories, proving their use by all classes of persons, from the king downwards. The inventories of the religious houses bear witness to the same fact: thus at Canterbury in 1328 there were in the frater no less

<sup>a</sup> See *Promptorium Parvulorum* (Camden Soc. 1865) 328, note 2; *Archaeological Journal*, xvii. 259; and the York volume of the Archaeological Institute, Note upon the Mazer.

<sup>b</sup> *Acer campestre*.

than 182 mazers; at Battle in 1437 there were 32; Durham in 1446 possessed 49; and at Waltham and Westminster in 1540 we find 15 and 40 respectively.

It is unfortunate that, in spite of the number of mazers formerly existing in this country, so few should have survived to our time; but at present only about 50 examples are known, though diligent inquiry would doubtless bring to light a few more.

Despite their frequent mention in wills and inventories, the descriptions of mazers are usually so brief as to convey little or no information as to their general form and character. I have collected together as an Appendix to this paper a large number of items extending over a long period, which practically contain all the particulars we possess of medieval mazers beyond what the few existing examples furnish.

From these items we find that the characteristics of a mazer were five in number:

- (1) The bowl.
- (2) The band.
- (3) The print.
- (4) The foot.
- (5) The cover.

The only essential part of a mazer being its bowl, it is clear that the vessel would be complete in itself if all or any of the last four features were omitted.

It is probable that to this fact we owe the scanty notices of the documents; for the cheaper form of mazer, or that in use amongst the poorer classes, would usually be but a plain bowl, while the wealthier folk ornamented their mazers with silver-gilt mounts and enamelled medallions, and occasionally with splendid feet and covers.

The bowl of a mazer is invariably plain, the beautiful grain of the maplewood being evidently considered ornamental enough in itself. Two examples in the Appendix are described as *fretté d'or*, but this probably refers to a gold network connecting the band and foot, in the same way as the straps of silver or silver-gilt found on Elizabethan mazers.

Where the mazer consists of a simple bowl only, the brittle nature of the wood is counteracted by an increase in the thickness; but in the case of a bowl mounted with metal the additional strength thereby gained allows the wood to be turned comparatively thin.

This metal mount, or *band*, as it is termed, is usually of silver or silver-gilt, and occasionally of gold. But two existing examples have gilt base-metal bands.

Until the middle of the fifteenth century the band appears to have been of a simple character, and of no great depth. Later on it developed into a deeper and very characteristic form, which is quite plain within, but has its outer face ornamented with various moldings and stamped patterns.

It is probable that these deep bands were introduced with the object of increasing the capacity of the mazer, for from the comparatively small size of the part of the maple-tree fit for the purpose the majority of the bowls produced in the lathe must have been very shallow, and by adding these broad bands the depth of the mazer was more than doubled.

At a still later period the singular tendency of medieval types to revert to earlier forms begins to assert itself in the case of mazers, and the band again becomes simpler in treatment and more vertical.

It appears from references in wills and inventories that mazers sometimes had double bands, but no examples have survived to our day.

As might be expected, the band was frequently utilized for inscriptions. The great mazer preserved in York Minster has an English legend, as also has that belonging to Mr. Whitehead. Other examples, Latin and English, will be found in the list of mazers in the Appendix, as well as on several existing examples.

It is hardly necessary to point out the value of the lettering in helping to fix the date of a mazer in the absence of hall-marks.

In the bottom of almost every mazer is to be found a circular medallion, known in fourteenth and early fifteenth century inventories as a *founce* or *frounce*, a word of obscure origin, but probably connected with the Latin *fundus*. This name occurs till about 1450, when the medallion is termed the *print*, sometimes the *boss*, names which continue in use till the Reformation.

What this print originated in it is difficult to say. It was a frequent ornament of metal bowls and dishes all through the medieval period, but it is not a structural necessity; neither can it have been added merely as an ornament. Perhaps it was inserted in mazers to conceal the marks of the lathe, before the mechanism of that machine had improved so as to allow of a bowl being turned in a chuck as now. But it may have had a much older origin, and, as our Fellow Mr. C. D. E. Fortnum suggests, was derived from the umbilical boss found in Greek paterae and early Egyptian bowls, and subsequently in fifteenth century Arabic bowls, hollowed out underneath to receive the finger when drinking.

Of the general design of the prints from time to time nothing can be learned from the documents, the only information they afford being the nature of the device. The very few undoubtedly early existing examples have a flat circular

plate of silver-gilt *repoussé* work, but it cannot be argued from these two or three instances that all the early prints were of a similar nature. Several of the Canterbury mazers in 1328 are described as having round plates in the bottom, but the greater number are given as simply *cum castone*. Dart invariably prints the noun *castore*, but, as Mr. Franks suggests, the word is clearly from the low-Latin *chasto* or *casto*—meaning a collet or socket, old French *chaston*, modern French *chaton*. The application of the word to the print of a mazer occurs only in the Canterbury list. The early date and fulness of this list render it an important guide as to the nature of medieval mazers; it is therefore given *in extenso* in the Appendix from a new transcript of the original manuscript. What these *castones* held the list does not say, but sometimes they must have contained a jewel or jewels, for several mazers are described as *cum gemma in fundo*.

In the fifteenth century, so far as the existing mazers may be taken as evidence, the print is bossed out and molded to form a socket for a silver plate, engraved with some quaint or sacred device and enamelled. This molded socket in late examples is set on a rayed and fringed plate.

The devices of the print vary considerably.

Figures of saints are found at all dates. Other sacred subjects were also popular, such as the Trinity, the Majesty, Our Lady, the Salutation, and the Vernicle. The monogram *ihs* or *ihc* was very common, and is found on several existing mazers. Enamelled shields, heraldic animals and badges occur both in inventories and actual mazers; the latter too furnish several examples of merchants' marks, as well as monograms and enamelled flowers. The Canterbury list of 1328 enumerates, *inter alia*, the Blessed Virgin Mary, a lion, a king and falcon, a shield and lion, a rose, a head, a star, a boar, a vine and winepress, also jewels and gilt plates.

Throughout the whole of the period when mazers were fashionable it was often customary to mount them on a foot. When this was of some length, mazers so adorned were known as "standing mazers." Several are given in the Canterbury list *cum pede deaurato tornatili*, and one in the royal treasury in 1337-8 is described as *cum tripode loco pedis*. Numerous instances occur in inventories of mazers with feet standing on three lions, and among the plate formerly belonging to Henry V. was *I. Maser esteant sur IIII. Angela*.<sup>a</sup> This foot was also sometimes moveable; thus, in the will of Walter Skirlaw, bishop of Durham (1388-1405), occurs—"unus ciphus masar stans super pedem argenti deaurati *mobilem* portatum super tres leones."

<sup>a</sup> *Rolls of the Parliament*, iv. 224.



And we learn from the "Rites of Durham," that the foot of a famous mazer in the frater at Durham, known as St. Bede's bowl, was "of silver and double gilt, with four joynts of silver coming down, all double gilt from the edge to the foot, to be taken asunder."<sup>a</sup>

Very many mazers originally had covers, mostly of maple-wood, with silver-gilt or metal rims and knobs, and sometimes painted and adorned with precious stones. Only three examples have survived to our day; but numerous examples will be found quoted in the Appendix.

The medieval fashion of giving names to favourite drinking cups and other articles of use was at an early date extended to mazers. Thus, at Canterbury in 1328, we find mazers known as "Bygge," "Salamon," "Broke," "Austyn," "Pylegrym," "Hare," &c. &c.; and at Battle Abbey, in 1437, a mazer called "fenix." Others at Durham are quoted below, and further examples will be found in the Appendix.

Mention is made at the beginning of this paper of mazers being drinking vessels. Why shallow bowls were preferred to the more convenient cups we cannot say, but that they were used to drink from is not only abundantly proved by contemporary writings, but the mazers themselves attest the fact.

Thus, a mazer belonging to Mr. S. E. Shirley has inscribed on the band :

**In the name of the tirnite  
fille the kup and drinke to me.**

Again, the great York bowl bears grants from two bishops of forty days' pardon

**on to all tho that drinkis of this cope.**

And the so-called "Mary Valence" cup at Pembroke College, Cambridge, is inscribed :

**✠ : layn : denel : y<sup>e</sup> : el : me : dere :  
for = her = lof - drenk and mak : gud : cher.**

Several other existing mazers bear similar evidence.

One of the best written authorities is the valuable work known as *The Rites of Durham*,<sup>b</sup> which gives us full information as to the use of mazers, with other interesting particulars :

<sup>a</sup> *Rites of Durham*. Surtees Society, xv. 68.

<sup>b</sup> Surtees Society, xv. 68, 69.

"Within the said Frater-house door, there is a strong *AMBRIE* in the stone wall, where a great mazer, called the *GRACE-CUP*, did stand, which did service to the monks every day, after grace was said, to drink in round the table. Which cup was largely and finely edged about with silver and double gilt with gold, and many more large and great mazers after the same sort. Amongst which was a goodly great mazer called *JUDAS-CUP*, edged about with silver and double gilt, with a foot underneath it to stand on, of silver and double gilt, which was never used but on Maundy Thursday at night in the Frater-house, where the Prior and the whole Convent did meet and keep their Maundy. There lay also in the same ambrie the goodly cup called *SAINT BEDE'S BOWL*, the outside whereof was of black mazer, and the inside of silver double gilt, the edge finely wrought about with silver and double gilt; and in the midst of it was the picture of the holy man Saint BEDE, sitting as if he had been writing. The foot of the said bowl was of silver and double gilt, with four joynts of silver coming down, all double gilt from the edge to the foot, to be taken asunder.<sup>a</sup> . . . . .

"And every monk had his mazer severally by himself to drink in, . . . . . and all the said mazers were largely and finely edged with silver double gilt."

It is interesting to know that one of the mazers in the collection of Mr. A. W. Franks was formerly used in their frater-house by the monks of Rochester, part of the legend on the band being—

+ CIPHVS REFECTORII ROFENSIS.

There is one more point in connection with mazers that should be mentioned, and that is their occasional possession by parishes, where they are reckoned amongst the church plate.

Thus the inventory of St. Margaret Pattens, London, 1479—1486, states—

"It' we have all so ij masers on by þ<sup>e</sup> gyfte of my lady adyrley and anop<sup>r</sup> by þ<sup>e</sup> gyfte off Wylyyam þorneton hyr s'vand," and the inventory of 1511 describes them at length :

"Itm. twoo Masoures w<sup>t</sup> bondes of sylver and gylte w<sup>t</sup> booses in the myddes of theym one of theym of the gifte of Maistres Thornton with Ihuc in the same Boose and in the bonde of the same wretyn Domine salvū me fac. weying ix unces ði q<sup>rt</sup>l<sup>r</sup>.

"And the other Masoure is w<sup>t</sup> a Boose gylted in y<sup>t</sup> w'oute amell' and on the bonde on the oute syde of the same wretyn Of goddes hande blissed he be That

<sup>a</sup> This was of course a standing mazer.

taketh this Cuppe and drynketh to me. And on the Inne side of the same bonde<sup>a</sup> is wretyn God that suteth in Trynyte. sende us peax<sup>?</sup> and unyte. Weying xij unc' j q<sup>r</sup>t' di. bothe together poiz xxj oñz q<sup>r</sup>."'

Again, in 1524, the chantry of SS. Nicholas and Katherine at Crich, Derbyshire, possessed—

“oone olde maser w' y<sup>e</sup> Armes of y<sup>e</sup> founder,”

and in 1551, at Hornchurch, Essex, the parish had—

“a maser w' a narrow bonde of sylver.”

These parish mazers were probably used at church ales and procession times, for in 1549, at St. Saviour's, Southwark, was—

“a maser with a bordour and knop of sylver and gilt which was geven to the churche wardens to drink when they mete,”<sup>b</sup>

and no less than eight mazers are still preserved in churches.

Of undoubted mazers that have survived to our time, besides some bowls of later date which seem to carry on the tradition, there are about fifty examples known. These may be roughly divided as follows :—

Group I. Mazers probably of fourteenth and early fifteenth century date.

Bowls generally deep, with plain and narrow bands. Prints various.

Group II. Mazers from *circa* 1450 to *circa* 1540.

Shallow bowls with characteristic bands and prints.

The prints are divisible into—(A) plainly molded ; (B) those set on a rayed and fringed plate.

Group III. Elizabethan mazers.

Bowls, bands, and prints much the same as in Group II., but with metal straps connecting the band and foot.

There is also a number of later bowls, miscellaneous in character, often with a turned wooden foot, and tall cover. These, however, cannot strictly be termed mazers—many of them not being of maple, or ornamented with bands and prints. It is therefore unnecessary to say any more about them here. Several of them are described in *Proceedings of the Society of Antiquaries*.<sup>c</sup>

About one-fourth of the existing mazers belong to Group I.; and with the exception of a single example of the year 1507–8 they are all of the fourteenth

<sup>a</sup> This entry contains the only known instance of a mazer band inscribed inside.

<sup>b</sup> *Surrey Archaeological Collections*, iv. 84. This mazer was sold the following year for 3*l*.

<sup>c</sup> 2nd Series, vol. vii. p. 77, and vol. xi. p. 54, *et seq.*

and early fifteenth century date. Several of them are of large size, but the bands are quite narrow, ranging from  $\frac{1}{4}$  inch to  $1\frac{1}{8}$  inch. The earliest have flat plates or medallions for prints. Nearly all have a foot, but with one, or possibly two, exceptions this is in every case an addition of later date.

To group II. belong at least twenty-six mazers. They are characterised by a particular form of band which first appears, though of unusual depth, on the fine standing mazer at Pembroke College, Cambridge. (See figs. 16, 17, and 20.) Nearly all the mazers of this group have the upper and lower belt of moldings on the band set with minute four-leaved flowers, but in the later examples the belts are quite plain or reeded. (See fig. 18.) The average depth of the band is  $1\frac{3}{8}$  inch.

Although the series of early mazers is not complete enough to give us a regular sequence of examples showing the transition from Group I. to Group II.: the great break between the early mazers with the plain flat band and those with the later band is partly bridged over by two exceptionally interesting examples. The first of these, in the possession of Corpus Christi College, Cambridge, has a plain flat band with a delicate series of upper moldings only, from which rise three small strawberry leaves to prevent the cover falling off. (See fig. 5.) The second, in the possession of All Souls College, Oxford, is very little if at all later in date, but it has a plain band which breaks out into a feathered and scalloped fringe below—separately worked, and not part of the band—the junction being concealed by a bold cable. (Fig. 10.)

About 1510 the band, while retaining its belts and fringe, becomes more vertical.

The remarks already made as to the prints of mazers are in great measure based on existing examples. (See figs. 1, 3, 4, 9, 11, 13, 14, 15, 23, and Plate XIII. for a graduated series from the end of the thirteenth century down to a dated instance of 1585-6.)

Of standing mazers, in which the foot is original, only three examples have survived. Engravings of two of them, at Pembroke College, Cambridge, and All Souls College, Oxford, are given in figs. 12 and 18. The third, at Corpus Christi College, Cambridge, has not yet been properly engraved, in spite of the great beauty of its design and workmanship. In this case the foot is removeable at pleasure, like many of the mazers now lost to us. The Pembroke mazer also once exhibited the same peculiarity.

None of the mazers of this or the succeeding group have covers preserved with them. There is, however, an odd cover at All Souls College, Oxford, which



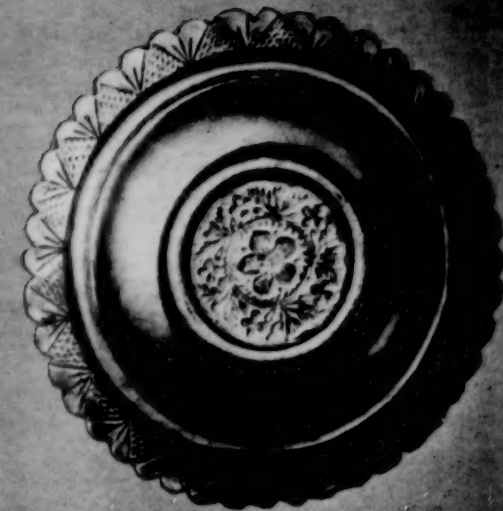
1.



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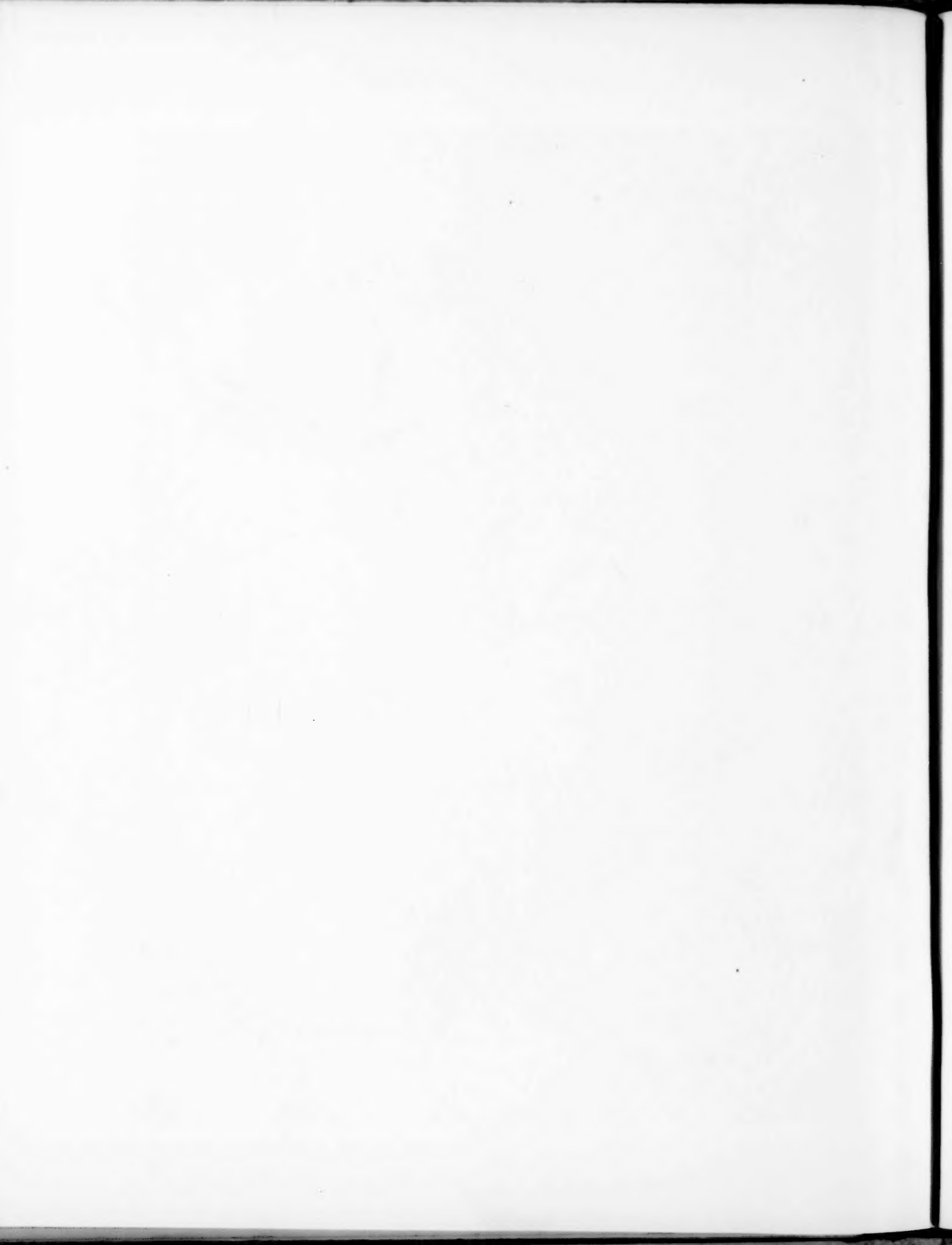


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EXAMPLES OF MAZER PRINTS.

1. Frommengers' Company, London.
2. Oriel College, Oxford.
3. Edward VI's Almshouses, Saffron Walden, 1552-3.
4. Whig's Hospital, Croydon, 1568-9.
5. Epworth Church, Lincolnshire.
6. W. Jordane Brakenridge, Esq., 1534-5.





once belonged to a late fifteenth century mazer. It is entirely covered with the remains of painting and gilding, now much injured, and has a defaced black-letter legend round the rim. It retains its original knob, a plain lobed one of silver-gilt.

Of Group III. only two mazers survive. The first of these belongs to the Worshipful Company of Armourers and Braziers, and is really, or was until recently, when the old bowl was renewed, a late fifteenth century mazer with an Elizabethan band, lining, and foot (added in 1579), with the original print fixed in the bottom. It has ornate straps connecting the band and foot.

The second is a highly interesting vessel belonging to the Rev. H. F. St. John. It has a band engraved with the characteristic Elizabethan woodbine pattern, but otherwise recalls some of the features of the bands of Group II. It also has an excellent print engraved with the armorial bearings of the Cotes family. (See fig. 23.) The mazer itself is well seen in fig. 22.

There remains one more vessel to notice as bringing the tradition of a mazer down to a very late date. This is a plain maple-wood cup with a foot, belonging to Mr. H. Syer Cuming. It has no print, but had a fringed band now lost. Its date is *circa* 1600.

At Harbledown hospital, in addition to the fine series of mazers with bands and prints, there are three bowls of maple-wood, destitute of bands or prints, which it is difficult to assign a date to.

I have left to the last the mention of a beautiful mazer, probably of fourteenth century date, in the possession of All Souls College, Oxford. It is much more thinly and delicately made than the majority of mazers, and has a plain gold band and ornate socket for a print. It also retains its cover, which has a beautiful gold and jewelled handle. The college also possesses an odd cover of similar style and workmanship.

Both these vessels are probably French, and should be compared with a foreign mazer of equally delicate workmanship in the collection of Mr. A. W. Franks, which retains a beautiful *cuir bouilli* case.

It has not been thought necessary to enter into the literature of mazers, as that part of the subject has been so well set forth by Mr. W. J. Cripps in his *Old English Plate*.

The following is a detailed description of every English mazer which has come under the writer's notice :—

## 1. HARBLEDOWN HOSPITAL, KENT.

Diameter,  $9\frac{1}{4}$  inches; depth, 3 inches; height,  $3\frac{1}{4}$  inches; height of cover,  $2\frac{1}{2}$  inches.

The bowl is a fine and well-preserved specimen of the mottled maple-wood from which the mazer derives its name.

The band is a very narrow silver-gilt molded one,  $\frac{1}{4}$  inch wide, fastened on the outside  $\frac{1}{8}$  inch below the top by six pins which, inside the bowl, are covered by small quatrefoil studs. One of these studs is lost, and another has been replaced by a roughly-cut cinquefoil.



Fig. 1. Print of a mazer at Harbledown Hospital, Kent (full size).

The print is of two dates. (Fig. 1.) It consists of a circular silver-gilt medallion  $2\frac{3}{8}$  inches in diameter, representing a combat between a lioness and a dragon. The background is diapered with spirals of foliage. This clearly pertains to the end of the thirteenth century. It is held in place by a silver mount bearing a rudely-cut inscription round the rim:

BY · ME · WILIAM SMYTHE GOD · SAVE  
KINGE · IAMES THE I Anno Dom 1603.

This is not the original print, unless the central device be a portion of it, for there are the marks of a circular plate  $3\frac{3}{8}$  inches diameter, which was held in position by at least thirty pins round the margin.

With this mazer is preserved a cover, which may or may not belong to it. It is a low conical one of wood, completely covered with painting in fair preservation. The subject is two lions, one in a quarrelsome attitude, separated from each other by large flowering plants. The field is painted a dark colour, spotted all over with groups of three small white spots. Round the outer margin is a plain band, and a similar band, but with a scroll-pattern, runs round the summit. The inside is painted a bright red. The cover is lifted by a small stud of plain wood, now broken and seemingly of no great antiquity.

Nothing is known of the history of this interesting mazer and cover.

## 2. HARBLEDOWN HOSPITAL, KENT.

Diameter of bowl,  $8\frac{3}{4}$  inches ; depth,  $3\frac{5}{8}$  inches ; height,  $5\frac{1}{4}$  inches ; diameter of foot,  $4\frac{1}{8}$  inches ; height,  $1\frac{3}{4}$  inch.

The bowl is of maple-wood, polished on the outside, and of slightly darker hue within. It has been repaired in eight places, five of them have the cracks crossed



Fig. 2. Early fourteenth-century mazer at Harbledown Hospital, Kent (half size).

by a singular series of silver straps on both sides and riveted through. These are apparently the result of some early injury, as the other places are covered by ugly strips of thin silver-gilt.

The band is  $\frac{1}{16}$  inch deep outside, and  $\frac{3}{4}$  inch inside. It is silver-gilt and perfectly plain.



Fig. 3. Print of a mazer at Harbledown Hospital, Kent (full size).

The print (fig. 3) is a nearly flat silver-gilt medallion  $3\frac{2}{16}$  inches in diameter, fastened to the bowl by forty-three pins. It bears a representation in *repoussé* work of an incident in the life of the famous Guy of Warwick, when the hero slew a dragon which was pursuing a lion, in consequence of which the lion followed him like a dog everywhere he went. The scene is most graphically described in the MS. Romance of Guy of Warwick, in the Cambridge University Library, printed by the Early-English Text Society<sup>a</sup>:—<sup>b</sup>

Gye sawe, as he dud ryde,  
As he blenchyd hym besyde,  
A lyon come towarde him werelye  
But vnnethe he myght drye.

<sup>a</sup> Extra Series, xxv. p. 110.

<sup>b</sup> MS. Ff. 2. 38.



He brayed faste and gaped wyde :  
He wyste not, where he myzt hym hyde.  
Aftur hym come a dragon,  
That folowde faste the lyon.  
Hys hed was gret and grennyng  
And his eyen, as fyre, brennyng.  
Hys tethe scharpe, his mowþe wyde :  
Hys body was grett and unryde.  
He was grymme and he was felle :  
He went, hyt had be þe deuyll of helle.

. . . . .  
Gye a spere toke in hys honde :  
Fro hys felows he hym wonde.  
He went forthe a gode spede  
To helpe the lyon at that nede.  
When þe dragon sawe Gyowne,  
He came to hym and lefte þe lyone.  
Gye sawe hym come fleande :  
He toke hys spere in hys hande.  
He lokyd, where he myzt do hym skathe,  
And he aspyed hyt sone full rathe.  
Vndur the wynges he schett þe spere :  
Thorow þe body he dud hym bere.  
Then the dragon felle to grownde  
And dyed in a lytull stownde.  
He drewe hys swerde made of stele  
And smote of hys hedde euery dele.  
He behelde the body on grownde :  
Hyt stanke, as a pyllyd hownde.  
Gye rode to hys men warde :  
The lyon folowed hym full harde.  
He went before Gye pleying  
And wyth hys tayle hym faynyge.

etc.

In the print Sir Guy is sitting on his horse clad in mail armour, with a shield of the Beauchamp arms—a fess between six cross-crosslets—on his left arm, and piercing with a long lance the dragon, a fearful beast lying dead on its back. In front of the horse's head is the lion, playing in front of him like a dog. The background is filled with trees. The ailettes appearing on the knight's shoulders

fix the date as *temp.* Edward II. Round the medallion is the legend in Lombardic capitals :

+ GY DR WARWYD : ADAROVN :  
KHCIOCCIS : LÆ DRAGOVN :

*i. e.* Guy of Warwick is his name  
who here slays the dragon.

This mazer has been mounted on a short foot at some subsequent date, probably *circa* 1430. It is of silver-gilt and of simple design, the only ornament being a very narrow band of four-leaved flowers round the bottom.

Neither band nor foot bear any hall-marks, but for a reason already stated the mazer must date between 1307 and 1327.

Nothing is known of its history.

### 3. HARBLEDOWN HOSPITAL, KENT.

Diameter of bowl,  $5\frac{3}{4}$  inches; depth,  $2\frac{5}{16}$  inches; height,  $2\frac{9}{16}$  inches.

The bowl is of maple, which, in this instance, is more streaky than usual, and, to judge from its condition, of a tougher nature, and less liable to crack.

The silver-gilt band is very narrow, measuring only just over  $\frac{3}{8}$  inch outside, and  $\frac{1}{4}$  inch inside. It is quite plain. One-third of its circumference is broken away and lost.

The print is formed of a large oval crystal, about  $1\frac{1}{4}$  inch long by 1 inch high, enclosed in a simple silver-gilt setting. It stands up from the bottom  $\frac{1}{16}$  inch. This stone is commonly known as Becket's shoe buckle, and the Bishop of Dover tells me it is devoutly regarded as such by some modern Canterbury pilgrims.

At what time it was inserted in the mazer is not known, but this crystal is almost certainly the one alluded to by Erasmus in his amusing *Peregrinatio Religionis Ergo*. After visiting Canterbury, in describing the journey back to London, he makes Ogygius say:—

“Ad ejus viae laevum latus, est mendicabulum aliquot seniculorum: ab iis procurrit aliquis, simul atque sentiunt advenientem equitem: conspergit aqua sacra, mox offert *calcei summam partem obvinctam aereo circulo, in quo vitrum est gemmae specie*. Exosculati dant nummulum.”<sup>a</sup>

<sup>a</sup> Des *Erasmii Roterod. Colloquia nunc emendatiora*. Amsterdam. Elzevir. 1662. pp. 381, 382.

Ogygius relates how Gratian, who was riding on his left hand, next to the hospital, had his sprinkling of holy water, which he patiently endured; but when the shoe was held out to him, he asked him what he wanted. To which the man replied:—

“*Calceum esse Sancti Thomae,*”

a statement which much enraged Gratian, who could not see any reason for kissing a man's shoe.

How far the tradition is true one cannot say, but there is no reason why the stone should not originally have had a place on the archbishop's sandal, and thus have come to be considered a relic of the holy martyr St. Thomas.

This mazer has no hall-marks and its date is uncertain, but probably fourteenth century.

#### 4. HARBLEDOWN HOSPITAL, KENT.

Diameter of bowl,  $5\frac{5}{8}$  inches; depth,  $1\frac{1}{2}$  inch; height,  $1\frac{3}{4}$  inch.

The bowl is of maple-wood, and has been repaired by means of thin silver strips in two places.

The band is of silver,  $\frac{5}{8}$  inch deep outside, and  $\frac{1}{2}$  inch inside. It is perfectly plain.

The print is a flat circular piece of silver, quite plain, with the exception of three concentric engraved circles, and is fastened to the bottom of the mazer by no less than fifty-four rivets round the edge, and one in the centre.

This mazer has no hall-marks, and from its plain character is difficult to assign a date to. I see no reason, however, why it should not pertain to the early part of the fourteenth century.

Nothing is known of its history.

#### 5. ST. JOHN'S HOSPITAL, CANTERBURY.

Diameter,  $6\frac{1}{2}$  inches; height,  $1\frac{1}{2}$  inch; depth,  $1\frac{3}{8}$  inch.

The bowl is a very shallow one, of maplewood, repaired in two places by irregular plates of silver-gilt.

The band is of silver-gilt and very narrow, being only  $\frac{7}{16}$  inch deep outside, and  $\frac{1}{4}$  inch within. It is quite plain, with the exception of an engraved line round its upper edge outside.



Fig. 4. Print of a mazer at St. John's Hospital, Canterbury (full size).

The print (fig. 4) is a flat silver-gilt medallion  $1\frac{1}{8}$  inch in diameter, with a representation in *repoussé* work of the Virgin and Child. The Blessed Virgin is represented crowned, and is sitting on a panelled seat. On either side is a graceful branched plant or tree, filling up the space between the figures and a double circle enclosing the whole. Outside the circles is a narrow interval  $\frac{1}{8}$  inch wide, through which pass thirteen small rivets to secure the print in the mazer. On the underside of the bowl is a thin brass plate fixed beneath the print by four pins.

Date, *circa* 1340.

#### 6. CORPUS CHRISTI COLLEGE, CAMBRIDGE.<sup>a</sup>

Diameter of bowl, 5 inches; depth,  $2\frac{1}{3}$  inches; height,  $2\frac{3}{4}$  inches; diameter of foot,  $1\frac{7}{8}$  inch.

Maplewood bowl, with silver-gilt band 1 inch in depth inside and outside.



Fig. 5. Mazer at Corpus Christi College, Cambridge (half size).

This band is quite different from any other known example. It is nearly vertical, and has no moldings except on its upper edge, where there is a small

<sup>a</sup> The Society is indebted to Professor J. H. Middleton, for the drawings of which Figs. 6, 7, and 8 are facsimiles.

beaded and plainly molded member. From this rise three small and beautifully worked strawberry leaves, equidistant from each other, and so fixed on the edge of the band as to prevent the cover tumbling off. No cover, however, now exists.

Instead of a print this mazer has a perfectly unique arrangement (see section, fig. 7). In the bottom is fixed a circular plate of silver-gilt, with six very short projecting points. On this plate stands a hexagonal pillar,  $2\frac{3}{8}$  inches high, and with a minimum diameter of  $\frac{5}{8}$  inch, with molded base and battlemented top. Within the latter is fixed a well-modelled figure of a swan with its neck and head bent over the parapet. In the lowest member of the base are pierced a number of holes, and a hollow tube is fixed inside, open at both ends, so that it is impossible to fill the mazer with wine,

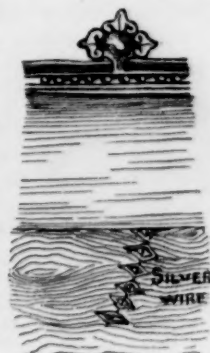


Fig. 6. Part of band of a mazer at Corpus Christi College, Cambridge (full size).

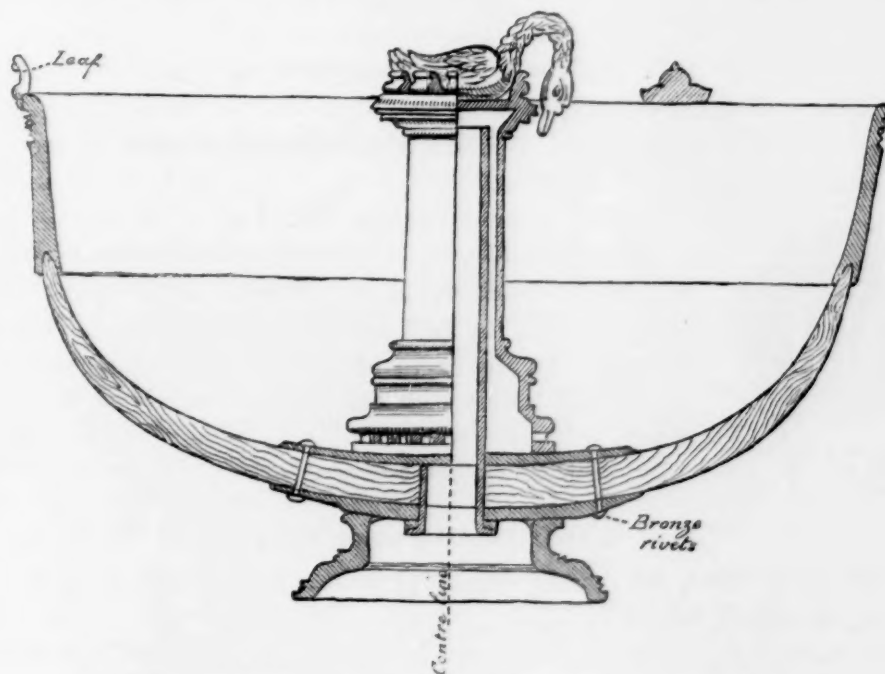
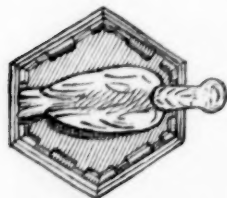


Fig. 7. Sectional elevation of a mazer at Corpus Christi College, Cambridge (full size).

as, on reaching within a small distance of the top, the liquor flows up the pillar



down the tube, and escapes through the open end in the bottom of the mazer. The whole is a most beautifully-wrought piece of metal-work.



TOP OF PILLAR

Fig. 8. Plan of top of pillar inside a mazer at Corpus Christi College, Cambridge (full size).

Under the bowl is a similar plate to that inside, to which is fixed a short circular foot with egg-and-tongue molding. The foot and plates are Elizabethan additions.

In one part of the bowl a slight injury has been made good by lacing up the crack with fine silver wire. (See fig. 6.)

This beautiful and interesting mazer was given to the college by John Northwode, who was admitted fellow before 1384; it is therefore of late fourteenth century date. It is thus described in an inventory of the college plate, etc., drawn up in the early part of the fifteenth century :

Item unum maser cum coopertorio bene apparatusum cum latis ligaturis argenteis in circumferencia et pede cippi et capite coopertorii argenteis bene deauratis et in medio cippi columpna est argenti deaurati super quam sedet s' (*sic*) cygnus deauratus et fit artis expime (*sic*) ista et hec masera fuit M. Jo. Northwode.\*

#### 7. ST. JOHN'S HOSPITAL, CANTERBURY.

Diameter,  $6\frac{1}{4}$  inches; depth,  $1\frac{1}{4}$  inch.

The bowl is a beautifully mottled one of maple-wood, repaired in one place by a small triangular patch of gilt metal.

The band is, unfortunately, lost.



Fig. 9. Print of a mazer at St. John's Hospital, Canterbury (full size).

The print (fig. 9) is a circular flat button of copper,  $1\frac{1}{4}$  inch in diameter, engraved with a large crowned heart inscribed *IHC*, the field being covered with a small branched pattern. All the engraved work is filled with enamel, the crown and letters with dull red, the remainder with blue-black.

Date, late fourteenth century.

#### 8. DEAN AND CHAPTER OF YORK.

Diameter of bowl,  $12\frac{5}{8}$  inches; depth,  $2\frac{1}{6}$  inches; height,  $4\frac{5}{8}$  inches; diameter of foot,  $5\frac{3}{4}$  inches; height,  $1\frac{1}{2}$  inch.

So much of the history of this mazer is recorded on the vessel itself that the history and description must go together.

The bowl is of dark wood, probably maple, with a simple double molding

\* I am indebted to my friend Mr. J. W. Clark, M.A., for transcribing this extract for me.

about  $1\frac{1}{2}$  inch below the brim. It is cracked in several places, and repaired by two rude and irregular bands—one of silver, the other of silver-gilt—one of which covers a crack extending right across the bowl.

The band is of silver-gilt,  $\frac{3}{4}$  inch deep outside and  $\frac{5}{8}$  inch inside. It is quite plain, except that round the outer circumference is engraved in black letter the inscription—

✠ Recharde arche beschope scrope grante on to  
all tho that drinkis of this cope xl<sup>n</sup> dayis to  
pardūn Robarte Gybsūn Beschope mosin  
grante In same forme a fore saide xl<sup>n</sup> dayis  
to pardūn Robarte strensall.

The earliest record of this mazer is in the inventory of the jewels, ornaments, etc., of the gild of Corpus Christi at York, dated October 2nd, 1465 :

“unus ciphus magnus de murro, cum ligatura plana ex argento deaurato, qui vero ciphus indulgentialis digno nomine censetur, et hac de causa : Beatae quidam memoriae dominus Ricardus Scrop, quondam archiepiscopus Ebor., vere poenitentibus et confessis qui si de hoc ciphō sobrie tamen cum moderamine et non excessive, nec ad voluntatem, mente pura potaverint, quadraginta dies indulgentiae contulit gratiose. Eadem enim murra appret. xls. Quam quidem murrā seu ciphum Agnes Wyman, olim uxor Henrici Wyman, quondam majoris civitatis Ebor., fraternitati Corporis Christi obtulit, quam devote, cujus anima pace requiescat perpetua. Amen.”\*

From the joint evidence of the legend on the band and the entry in the inventory, I am inclined to think that the mazer was originally the property of, if not made by, Henry Wyman, who was an eminent goldsmith of York, and mayor in 1407 and two following years. Richard Scrope was archbishop of York from 1398 to 1405, and the “beschope mosin” is supposed to be Richard Messing, who was bishop of Dromore from 1408 to 1410. As Wyman died in 1411, he could well have obtained the grants of indulgence from both bishops. The two names of Robert Gybson and Robert Strensall have been supposed to be

\* Translation: One great cup of maple-wood with a plain band of silver-gilt, which cup is deemed by a worthy name an indulgence cup, and for this reason: Dan Richard Scrope of blessed memory, formerly archbishop of York, to those truly penitent and confessed who should drink of this cup soberly yet with moderation, and not excessively nor according to the will, (but) with a pure mind, graciously promised forty days of indulgence. The same mazer is valued at 40s. Which same mazer or cup Agnes Wyman, formerly the wife of Henry Wyman, once mayor of the city of York, most devoutly presented to the fraternity of Corpus Christi, whose soul rest in everlasting peace. Amen.

those of two unidentified members of the Corpus Christi gild. I am, however, disposed to think they were two notaries who thus testified the grants of indulgence, as a name follows each grant.

The mazer was doubtless given to the gild by Agnes Wyman after her husband's death. She herself died in 1413, so that the date of the mazer must fall within a very few years of 1400.

The gild of Corpus Christi was dissolved in 1546, at which time the mazer was probably sold. We next find it in the possession of the York Company of Cordwainers, but how or when they obtained it is not known. To them is due the addition of the foot, which is formed of a silver band supported on three cherubs' heads and inscribed

W + WALKER I + FROST + SEARCERS  
1622 + R + B + BEADEL

It also bears the following hall-marks :

- 1 and 2. The maker's, P.P. in a shield, for Peter Pearson.
3. The York mark, a fleur-de-lis dimidiating the leopard's head, in a circle.
4. A capital P in a shield, the York date-letter for 1622-3.

At a still later period, probably because the huge cracks in the wood rendered it very leaky, the bowl was lined with silver; the fact and date being recorded by the inscription :

*Searchers*  
*When this plate was done*  
*being at the Company's Charge*  
*William Penrose*  
*Jacob Lunde*  
*An° Dom 1669.*

Whether the original print was then destroyed or covered over I cannot say; but the tradition was at any rate carried on by a splendid *repoussé* representation of the Cordwainers' arms—a chevron between three goats' heads erased—with a goat's head for a crest, and bold mantling. Below the shield is the date 1669 and the initials R.T. The whole is enclosed within a circular wreath and measures 5½ inches across. The date is confirmed by the following hall-marks :

1. The maker's, PM in a shield, for Philemon Marsh.
2. The York mark, a fleur-de-lis dimidiating the leopard's head.
3. A script capital M, the York date-letter for 1669-70.

The next item in the mazer's history is recorded by a second inscription, which is not quite accurate in its opening lines :

*This Ancient Bowl,  
The gift of ARCHBISHOP SCROPE  
to the Company of Cordwainers of YORK,  
Anno Dom : 1398,  
With whom it remained till 1808  
When the Company being dissolved,  
it was presented by them  
To WILLIAM HORNBY, Gentleman,  
One of the Sheriffs of the said City  
and  
Head Searcher to the Company,  
As a testimony of their Gratitude & Respect.*

It was given by Mr. Hornby to its present owners, the Dean and Chapter of York.

This mazer has pertaining to it a large black leather case, now lined with red velvet. It is ornamented with brass nails on the top and bottom ; in the latter case the nails being disposed to form the date 1740 with the initials W W and W C above and below respectively.

It is possible that the bowl of this mazer is a restoration of late Elizabethan or Jacobean date.

9. JEFFERY WHITEHEAD, Esq.

Diameter,  $6\frac{1}{2}$  inches ; depth,  $2\frac{7}{8}$  inches ; height,  $4\frac{1}{8}$  inches.

The bowl of this mazer is of maple-wood, but of unusual depth and thickness. It is also furnished with a short foot.

The band is of copper gilt,  $\frac{1}{16}$  inch deep outside,  $\frac{3}{4}$  inch inside, and quite plain. It is engraved with two long scrolls,  $\frac{5}{16}$  inch wide, inscribed in black letter characters :

- (1) + *Hold þowre tunge and sey þe best  
and let þowre neyþore sitte in rest*
- (2) *þoe so lustyþe god<sup>es</sup> plese  
let hys neyþore lyue in ese*

The print consists of a plainly-molded socket of gilt copper,  $2\frac{1}{4}$  inches in diameter, enclosing a silver plate  $1\frac{3}{16}$  inch in diameter, engraved with the monogram *ihc*.

The foot is part of the bowl, and quite plain. It has almost all perished from decay, but has recently been restored in composition, and protected by a plain silver rim,  $3\frac{3}{4}$  inches in diameter.

This mazer has no hall-marks, the band being copper only. Its date is probably *circa* 1420. It formerly belonged to John Gage Rokewode, Esq. and is described in Mr. Way's edition of the *Promptorium Parvulorum*, p. 328, note 2.

#### 10. MRS. J. W. SMITH, DINSDALE RECTORY, DURHAM.

Diameter of bowl,  $4\frac{9}{16}$  inches; depth,  $1\frac{9}{16}$  inch; height,  $2\frac{7}{8}$  inches; diameter of foot,  $3\frac{1}{8}$  inches; height,  $1\frac{3}{8}$  inch.

The bowl is of nicely-polished maple, now much cracked.

The band is of silver,  $\frac{7}{8}$  inch deep outside and  $\frac{5}{8}$  inch inside. It bears the inscription, lightly engraved on a hatched ground, in good black letter:

✠ In · caritate · perfecta · cōfirmet · nos · trenitas · sc̄a

(May the Holy Trinity confirm us in perfect charity.)

The print is lost.

The foot of this mazer is an addition of Elizabethan times, and closely resembles the foot of the communion cups of the period. It is quite plain, excepting the lowest member, which has a variety of the egg-and-tongue pattern.

Neither band nor foot is hall-marked, but the lettering points to a date *circa* 1430.

This mazer was formerly used in the family of its possessor as a moist-sugar bowl.

#### 11. ALL SOULS COLLEGE, OXFORD.

Diameter,  $6\frac{3}{4}$  inches; depth,  $3\frac{1}{2}$  inches; height,  $5\frac{1}{2}$  inches: diameter of foot,  $4\frac{3}{4}$  inches; height,  $1\frac{5}{8}$  inch; weight of mazer, 19·85 ounces; weight of cover-rim, 5·55 ounces.

The bowl of this most interesting mazer is of maple-wood, now much decayed; a condition which it has evidently been in for a long time, as the lower portion is



lined and cased with thin silver-gilt plates. It is deeper and of more globular form than usual (see fig. 10).



Fig. 10. Mazer, and ring of its cover, at All Souls College, Oxford (half size).

The band is of silver gilt,  $1\frac{1}{8}$  inch deep outside, and  $\frac{5}{8}$  inch inside, and quite plain. It has a twisted cable and feathered fringe fixed on the lower edge.

The print (fig. 11) is a plainly molded boss,  $2\frac{7}{8}$  inches in diameter, inclosing an enamelled plate,  $1\frac{3}{4}$  inch in diameter, with a finely executed shield of arms on



Fig. 11. Print from a mazer at All Souls College, Oxford, with arms and initials of Thomas Ballard (full size).

a reddish-brown ground—*sable*, a griffin segreant ermine, over which are the letters T B.

On each side of the shield the ground is diapered with scroll-work.

This mazer also retains the ring of its cover, a stout silver gilt band with an open cresting of small trefoils, now much damaged.

Sir William Anson, bart., warden of All Souls, has kindly sent me the following extract from an inventory of the college *bona et jocalia*, dated November 3, 1448, which proves, what I had already conjectured, that this mazer was the gift of Thomas Ballard:

j murrum magnam coopertam cum armis T. Ballard' armigeri.

The Thomas Ballard here named, and whose arms and initials are on the mazer-print, was one of the Ballards of Horton, and was sheriff of Kent in 1452. He married Philippa, daughter of Thomas Walsingham of Chiselhurst, and died in 1465. His identity is placed beyond doubt by the names of himself and his wife occurring on a leaf of a service book with a list of benefactors preserved at All Souls college.<sup>a</sup>

#### 12. PEMBROKE COLLEGE, CAMBRIDGE.

Diameter of bowl, 5 inches; depth, 3 inches; height, 7 inches; diameter of foot,  $4\frac{1}{4}$  inches.



Fig. 12. Standing mazer at Pembroke College, Cambridge<sup>b</sup> (nearly half-size).

<sup>a</sup> *Catalogue of the Archives in the Muniment Rooms of All Souls College (Oxford)*. By C. T. Martin, F.S.A. London, 1877, page 396.

<sup>b</sup> The Society is indebted to the Science and Art Department, South Kensington, for the loan of this illustration.

The bowl of this fine standing mazer was originally of maple-wood; but, having at some time been broken, it has been replaced by one of silver-gilt.

The band is of silver-gilt, and unusually deep, being  $2\frac{5}{16}$  inches outside. It has plain molded bands and a broad rayed and scalloped fringe, and is inscribed in black letter:

✠ : sayn : denef : pe : ef : me : dere :  
for-her-lof-drenk and mak : gud : cher ~

The foot, which was originally removable at will, is long and spreading, with a beautiful open cresting encircling it just above the base. This base and cresting were deliberately sawn off about forty years ago, because they were considered to be of later date than the bowl; but have since been replaced. Midway on the stem of the foot is a band inscribed—

god help atned

above which is rudely scratched the letters *bm*, for "Valence Mary."<sup>a</sup>

The print stands up higher than usual. It is a silver-gilt boss,  $\frac{7}{8}$  inch in diameter, engraved somewhat rudely with a letter *m* between two sprigs, once enamelled, though no traces now remain.

In an inventory dated 1491, in the College Register, is an added entry recording the gift of two great salts by Richard Sokborn, fellow, to which has been added the following further entry referring to the standing mazer:

Item una murra argentea cum scriptura circumiente GOD HELP AT NED et cum coopertorio ligneo pilam argenteam et deauratam in summitate habente.

Item 13 coclearia argentea deaurata cum calamis cacuminatis in modum turris. Ex dono praefati doctoris Sokborn.<sup>b</sup>

It appears from this that the mazer had a wooden cover surmounted by a silver-gilt knob. This is now lost, but was in existence in 1546:

Item pecia stans cum coopertorio ligneo X my ladies cup.

The Richard Sokborn who probably gave this mazer to the college was elected fellow in 1470, and vacated in 1478. He died at Soham in 1502.<sup>c</sup> The mazer is not much earlier than his time. Its date is probably *circa* 1460.

<sup>a</sup> The foundress of the college was Mary de St. Paul, widow of Aymer de Valence.

<sup>b</sup> Quoted by Rev. J. J. Smith, in his *Specimens of College Plate*, *Camb. Antiq. Soc.* 4to. 1845. Mr. Smith also gives a plate of the mazer in its mutilated condition.

<sup>c</sup> I am indebted to the Rev. C. E. Searle, D.D. Master of Pembroke, for this information.

## 13. ST. PETROCK'S CHURCH, EXETER, DEVON.

Diameter,  $6\frac{1}{2}$  inches; depth,  $2\frac{1}{4}$  inches; height,  $2\frac{3}{8}$  inches.

The bowl is, with the exception of one crack, in perfect condition, and a good specimen of maple-wood.

The silver-gilt band has the usual quatrefoil belts and fringe, but is otherwise plain. It is  $1\frac{7}{16}$  inch deep outside, and  $1\frac{3}{8}$  inch inside.

The print is a circular plainly-molded boss,  $2\frac{3}{16}$  inches in diameter, enclosing a silver plate engraved with a small blank shield in the centre, circumscribed:

*A gift to the Parish of St. Petrock.*

Possibly the original plate was replaced by this in the reign of Elizabeth, on account of its bearing a figure of a saint, or some "superstitious" device. No hall-marks. Date 1480-90.

Nothing is known of the history of this mazer, but it was given to the church between 1661 and 1698, in an inventory of which latter year it is described as "One shell with a large silver Bind double gilt."\* Until a short time ago the outside of the bowl was thickly covered with varnish, and the inside lined with red velvet. At my suggestion both have been removed, much to the improvement of the mazer.

## 14. CAPTAIN VYNER.

Diameter,  $6\frac{1}{8}$  inches; depth,  $1\frac{1}{16}$  inch; height,  $2\frac{1}{8}$  inches; weight, 6.15 ounces.

The bowl is a good specimen of the speckled maple, and quite perfect.

The band is of silver-gilt,  $1\frac{1}{4}$  inch deep outside, and  $1\frac{1}{8}$  inch inside. It has the usual minute belts of four-leaved flowers above and below, with the characteristic rayed fringe, but is otherwise plain.

The print is silver-gilt,  $2\frac{1}{2}$  inches in diameter, and consists of a plainly-molded boss enclosing a small silver plate with a five-petalled flower enamelled red and green.

No hall-marks. Date, *circa* 1480-90.

\* I am indebted to our Fellow Mr. Robert Dymond for this information.

15. ALL SOULS COLLEGE, OXFORD.

Diameter, 6 inches; depth, 2 inches; height,  $2\frac{1}{4}$  inches; weight, 5.25 ounces.

The bowl is of maple and quite perfect. It has a silver-gilt band,  $1\frac{3}{8}$  inch deep outside and  $1\frac{3}{16}$  inside. With the exception of the usual belts and fringe, this is quite plain. The belts are filled with small roundels, instead of the more common four-leaved flowers.

The silver-gilt print is a plainly-molded raised boss,  $2\frac{1}{4}$  inches in diameter, enclosing a plate engraved with **ih̄c** surrounded by a glory of sixteen major and sixteen minor rays, on a field of dark blue enamel.

There are no hall-marks.

Nothing is known of the history of this mazer.

Date, *circa* 1480-90.

16. CLYNNOG CHURCH, CARNARVONSHIRE.

Diameter, 5 inches; depth, 2 inches.

The bowl of this mazer is of dark maple-wood and quite plain.

The band is of the usual late form, and measures  $1\frac{1}{4}$  inch in depth outside, and 1 inch inside. It is of silver-gilt, with characteristic belts of four-leaved flowers and rayed fringe, and bears the following inscription in black letter:—

**ih̄c nazarenus rex iudeorum  
fili dei miserere mei**

with leaves and foliage for stops.

The print is of silver-gilt, and consists of a plainly-molded boss  $1\frac{7}{8}$  inch in diameter, enclosing a silver plate  $\frac{3}{4}$  inch in diameter, engraved with a number of flowers, originally enamelled.

Nothing is known of the history of this mazer. It is and always has been, as far as memory goes, used for collecting the offertory at celebrations of the Holy Communion.

Date, *circa* 1480-90.

## 17. FAIRFORD CHURCH, GLOUCESTERSHIRE.

Diameter,  $5\frac{1}{8}$  inches ; depth, 2 inches ; height,  $2\frac{1}{2}$  inches ; weight, 5·15 ounces.



Fig. 13. Print of a mazer (with section) at Fairford church, Gloucestershire (full size).

The bowl is of some light-coloured hard wood, seemingly beech, much thicker than usual, and perhaps a restoration.

The silver-gilt band is  $1\frac{3}{8}$  inch deep outside and  $1\frac{5}{16}$  inch inside. It is quite plain, with the usual belts and fringe.

The print (fig. 13) is a silver-gilt plainly-molded raised boss,  $1\frac{1}{16}$  inch in diameter, with a depressed top, in which is fixed an oval crystal (cracked right across)  $\frac{3}{4}$  inch long. This mazer was therefore probably regarded as a so-called "poison cup."

Nothing is known of its history.

There are no hall-marks.

Date, *circa* 1480-90.

18. HOLY TRINITY CHURCH, COLCHESTER, ESSEX.<sup>a</sup>

Diameter,  $6\frac{2}{16}$  inches ; depth,  $2\frac{3}{8}$  inches ; height,  $2\frac{2}{16}$  inches.



Fig. 14. Print of a mazer at Holy Trinity church, Colchester (full size).

The bowl is of maple and almost perfect.

The band is of silver-gilt,  $1\frac{3}{8}$  inch deep outside, and  $1\frac{5}{16}$  inch inside. It has an upper and lower belt of small quatrefoils, with an inferior rayed fringe, and bears the legend in black letter :



**Jaspar · fert · myrram (ivy sprig) tus ·  
melchior (trefoil sprig) baltazar · aurum  
(rose sprig).**

This is therefore an example of what is known as a "Three Kings" cup.

<sup>a</sup> A plate of this mazer is given in *Trans. of Essex Archaeol. Soc.* iii. Part I. page 76.



The print (fig. 14) is an admirable specimen, with good moldings, and engraved in the centre with the monogram *ih̄s*.

Date, *circa* 1480-90.

Nothing is known of the history of this mazer, but it is probably the same as that bearing the same legend engraved in *Gent. Mag.* for 1791, p. 417, where it is anonymously described, and no clue given as to its whereabouts. It is there said to have been found near Crediton, Devon.<sup>a</sup>

#### 19. CORPUS CHRISTI COLLEGE, CAMBRIDGE.

Diameter of bowl,  $4\frac{3}{4}$  inches; depth,  $1\frac{3}{4}$  inch; height,  $5\frac{1}{4}$  inches; diameter of foot,  $3\frac{7}{8}$  inches.

Maple-wood bowl, with silver-gilt band,  $1\frac{7}{8}$  inch deep outside and  $1\frac{1}{4}$  inch within. The band is of the usual late form, with the moldings studded with square four-leaved flowers. It has a rayed fringe, and is inscribed with the names of the Three Kings:

**Jaspar melchior balthazar**

with beautiful open crowns, between a pair of long-pointed leaves, for stops.

The print (fig. 15) is  $1\frac{7}{8}$  inch in diameter, consisting of a plainly-molded silver-gilt socket, with narrow invected fringe, enclosing a small silver-gilt plate  $\frac{7}{16}$  inch in diameter, engraved with a squirrel sitting on the back of a fish, seemingly a pike or luce; the whole being covered with translucent green enamel.<sup>b</sup>

Underneath the bowl is fixed a silver-gilt circular plate with rayed fringe, on which is a short silver socket-piece with three flanges. This fits into the upper part of a beautifully wrought foot in such a manner that a short turn converts the mazer into a standing cup, the foot being removable at pleasure.

This foot is  $3\frac{1}{4}$  inches high, and is formed of six rounded lobes, starting from a cable-band, and gradually increasing in diameter as they descend the spread with a spiral twist. The lower



Fig. 15. Print of a mazer at Corpus Christi college, Cambridge (full size).

<sup>a</sup> It is also said to have been found on or near the site of Wolmerstone chapel, Devon, and now in the possession of the Hamlyn family. *Trans. of the Exeter Dioc. Arch. Soc.* v. 19.

<sup>b</sup> The print is engraved in Smith's *Specimens of College Plate*, p. 14, where a plate is also given of the mazer.

member is quite plain, with an ogee section. The junction of the two parts is covered by a beautifully wrought open cresting of small Tudor flowers, resting on a molded and beaded band.

It is most unfortunate that this beautiful standing mazer is not hall-marked. Its date appears to be *circa* 1490.

## 20. A. W. FRANKS, ESQ.

Diameter,  $5\frac{3}{16}$  inches; height,  $2\frac{3}{8}$  inches.

The bowl is of maple-wood, and quite perfect.

It has a silver-gilt band,  $1\frac{3}{8}$  inch deep outside, and  $1\frac{1}{4}$  inch within, with the usual belts of four-leaved flowers and a rayed fringe.

On the band is inscribed in black letter :

**Potum** (two ivy leaves) **et** (two ivy leaves) **nos** (two ivy leaves and berries) **benedicat** (two ivy leaves and berries) **agynos** (three ivy leaves and berries).

(*May the Holy One bless us and our drink.*)

The use of the Greek word is unusual.

The print is silver-gilt,  $1\frac{1}{2}$  inch in diameter, plainly molded, with a minute beaded ring, enclosing a silver plate, 1 inch in diameter, with enamelled flowers.

This mazer is well engraved and described in the *Journal of the British Archaeological Association*, vol. viii. page 370.

Date, *circa* 1490.

## 21. ORIEL COLLEGE, OXFORD.

Diameter,  $7\frac{1}{8}$  inches; depth,  $2\frac{3}{8}$  inches; height, 3 inches; weight, 11·35 ounces.

The bowl is quite perfect, and of maple-wood.

The band is silver-gilt,  $1\frac{3}{8}$  inch deep outside, and  $1\frac{5}{16}$  inch inside. It bears the inscription in black letter :

✠ **Vir · racione** (leaf) **bibas** (two flowers) **non**  
(flower) **quod** (leaf) **petit · atra** (monster) **uoluptas**  
(wreathed head) **Sic** (leaf) **caro** (leaf) **casta** (four-  
leaved flower) **datur** (flower) **lis · lingue** (leaf)  
**suppeditatur.**<sup>a</sup>

<sup>a</sup> My friend Mr. W. B. Pulling, M.A. thus renders this into English :

Man, in thy draughts let reason be thy guide  
And not the craving of perverted lust,  
So honest nourishment will be supplied,  
And strife of tongue be trampled in the dust.

Above the legend is the usual small belt of four-leaved flowers, and below it another of minute roundels, with the characteristic fringe.



Fig. 16. Mazer at Oriel College, Oxford <sup>a</sup> (about two-thirds full size).

The print (Plate XIII. No. 2) is of silver-gilt. It consists of a plainly-molded boss, rising from a rayed and scalloped circle,  $2\frac{7}{8}$  inches in diameter, and enclosing a silver plate,  $1\frac{1}{4}$  inch in diameter, with a circlet of flowers enamelled pink and blue.

The mazer now stands on a silver-gilt ring foot,  $\frac{5}{8}$  inch deep, ornamented with rays and a beaded circle. From its appearance, this is a comparatively modern addition, but it may replace an older one.

There are no hall-marks on this mazer. It is said to have been given to the college by John Carpenter, bishop of Worcester, who died in 1476.

22. S. E. SHIRLEY, ESQ.

Diameter,  $6\frac{1}{8}$  inches; depth,  $2\frac{1}{8}$  inches; height,  $2\frac{5}{8}$  inches.

The bowl is of maple-wood, but has unfortunately been varnished. It is quite plain.

The band is of silver-gilt,  $1\frac{1}{2}$  inch deep outside, and  $1\frac{3}{8}$  inch within, and of

<sup>a</sup> The Society is indebted to Mr. John Murray, F.S.A. for the loan of this illustration.

the characteristic late form, with molded belts above and below, each studded with a band of small roundels arranged in three rows. It has a rayed fringe.

It bears the following inscription in beautifully-engraved black letter on a hatched ground, with elegant sprigs of foliage for stops:

**ƿn (sprig) the (sprig) name (sprig) of (sprig) the  
(sprig) tirnite<sup>a</sup> ◊ fille (sprig) the (sprig) kup ◊ and  
(sprig) drink ◊ to ◊ me ◊**

The original print has been lost, and replaced by a plain, flat plate of silver-gilt,  $2\frac{9}{16}$  inches in diameter, seemingly of late sixteenth century date.

The date of this mazer is probably *circa* 1490. It is engraved in Parker's *Domestic Architecture*,<sup>b</sup> and also by Mr. Wilfred Cripps in his *Old English Plate*, but in both cases the inscription is incorrectly given.

### 23. THE WORSHIPFUL COMPANY OF IRONMONGERS, LONDON.

Diameter,  $6\frac{3}{8}$  inches; depth,  $2\frac{3}{8}$  inches; weight, 6·4 ounces.

The bowl is of maple-wood, with one crack.



Fig. 17. Mazer in the possession of the Worshipful Company of Ironmongers<sup>c</sup>  
(half size).

The band is silver-gilt,  $1\frac{1}{8}$  inch deep outside, and 1 inch within, with plain moldings and fringe. It is inscribed in black letter:

**✠ Ave maria<sup>d</sup> gēa plena dñs  
tecum bñdicta tu ī mulierib; ⁊  
benedictus fructus**

<sup>a</sup> *Sic.*

<sup>b</sup> Vol. ii. p. 62. Oxford, 1853.

<sup>c</sup> The Society is indebted to the Science and Art Department, South Kensington, for the loan of this illustration.

<sup>d</sup> *Sic.*

The print (Plate XIII. No. 1) is a silver-gilt boss, on a rayed plate,  $2\frac{3}{8}$  inches in diameter, and encloses a silver plate,  $1\frac{1}{8}$  inch in diameter, with the Company's arms, enamelled in proper colours: *Argent, on a chevron gules between three gads of steel azure, three swivels or.* The shield is on a green quatrefoil with black spandrils. These arms were granted to the Ironmongers' Company in 1455.

Date, *circa* 1500.

24. THE WORSHIPFUL COMPANY OF IRONMONGERS, LONDON.

Diameter,  $6\frac{1}{4}$  inches; height,  $2\frac{1}{4}$  inches; weight, 7.63 ounces.

The bowl is of maple-wood, but a modern restoration. It has a silver-gilt band,  $1\frac{3}{8}$  inch deep outside, and  $1\frac{1}{4}$  inch within, with the usual belts of four-leaved flowers, and a rayed fringe. It is otherwise plain.

The print is a plainly-molded silver-gilt boss, set in a rayed and fringed plate,  $2\frac{1}{8}$  inches in diameter, and enclosing a silver plate,  $1\frac{5}{8}$  inch in diameter, enamelled with the Company's arms, similar to the last-described mazer.

No hall-marks. Date, *circa* 1500.

25. CORPUS CHRISTI COLLEGE, CAMBRIDGE.

Diameter of bowl,  $4\frac{7}{8}$  inches; depth,  $1\frac{7}{8}$  inch.

Maple-wood bowl, with characteristic late band of silver-gilt,  $1\frac{3}{8}$  inch deep outside and  $1\frac{1}{8}$  inch within.

The band has the usual moldings set with four-leaved flowers, and a rayed fringe, but no inscription or hall-marks.

There is no print, and it is quite clear there never was one.

Date, *circa* 1500.

26. ALL SOULS COLLEGE, OXFORD.

Diameter,  $6\frac{1}{8}$  inches; depth,  $2\frac{5}{8}$  inches; height,  $2\frac{5}{8}$  inches; weight, 9 ounces.

The bowl is of maple-wood, somewhat worm-eaten.

The band is silver-gilt,  $1\frac{9}{8}$  inch deep outside and  $1\frac{7}{8}$  inch inside. It has the usual belts of small four-leaved flowers and rayed fringe, but is otherwise plain.



The print is unfortunately represented by its lowest member only, a circular silver-gilt plate with rayed edge,  $2\frac{1}{8}$  inches in diameter, from the centre of which rises a stout iron pin tipped with lead, to which was fixed the plate originally inside the lost boss. Mutilated as it is, what remains of this print is interesting as showing the mode of construction of the later raised examples.

The pin in the centre of the print passes right through the bowl, and is much longer than usual. Adding to this the fact that the bottom of the bowl has a thick rough coating of cement of some kind, it appears that there was once a foot, constituting the vessel a "standing mazer."

There are no hall-marks.

Date, *circa* 1500.

#### 27. SOUTH KENSINGTON MUSEUM.

Diameter,  $7\frac{1}{8}$  inches; depth,  $2\frac{5}{8}$  inches.

The bowl is of maple-wood, and, as usual, quite plain.

The band is silver-gilt,  $1\frac{3}{8}$  inch deep outside and  $1\frac{1}{4}$  inch within, with the characteristic moldings and belts of four-leaved flowers, and a rayed and scalloped fringe.

The print is of silver-gilt,  $2\frac{1}{8}$  inches in diameter, with a rayed base-plate. The small silver plate in the top is  $1\frac{1}{4}$  inch in diameter, and is engraved with the Holy Trinity, and enamelled. Around this, on the enclosing ring, is inscribed—

**robert chalker ꝥhesus**

I have not been able to ascertain who Robert Chalker was.

The date of this mazer is *circa* 1500.

Under the bowl has been cut—

P ✻ P  
T 1578 R

#### 28. ALL HALLOWS CHURCH, GOLDSMITH STREET, EXETER.

Diameter,  $6\frac{1}{8}$  inches; depth,  $2\frac{1}{4}$  inches.

The mazer which this church is fortunate enough to possess is a good example of its class, though it presents no especial features. It has a maple-wood bowl, now varnished, surmounted by a silver-gilt band,  $1\frac{5}{8}$  inch deep outside and

$1\frac{3}{16}$  inch inside, with characteristic moldings set with small four-leaved flowers, and a rayed and scalloped fringe. The print is a silver-gilt boss with rayed and scalloped fringe,  $2\frac{3}{8}$  inches in diameter, enclosing a silver plate engraved with a five-leaved flower within a wreath of smaller flowers and leaves, all once enamelled.

This mazer was presented to the church in 1843 by Mr. W. R. Sobey. Of its previous history nothing is known. It has no hall-marks, but is probably of a date *circa* 1510.

29. KING EDWARD VI.'S ALMSHOUSES, SAFFRON WALDEN, ESSEX.

Diameter,  $7\frac{5}{8}$  inches; depth,  $1\frac{7}{8}$  inch; height,  $2\frac{3}{16}$  inches; weight, 9 ounces.

The bowl is of maple-wood and cracked in two places. The interior appears to have been varnished.

The band is a perfectly plain one of silver-gilt,  $\frac{3}{4}$  inch deep outside, and  $\frac{3}{8}$  inch inside. It has three hall-marks:

- (1.) The maker's, the head of a female saint;
- (2.) The leopard's head in a circular stamp;
- (3.) A small old-English **k**, the London date-letter for 1507-8.

These appear to be the same marks as those on a chalice and paten at West Drayton.

The print (Plate XIII. No. 3) is a circular plate of silver-gilt,  $2\frac{1}{16}$  inches in diameter, engraved with the Blessed Virgin and Child in a glory of long rays. It is secured to the bowl by an iron nail driven through the middle.

From the fact of this clumsy fastening and the existence of a large patch of cement under the bowl, I am inclined to think this mazer originally possessed a foot, now lost.

Of its history nothing certain is known, but one interesting item occurs in the famous Diary of Samuel Pepys. On the 27th February, 1659-60, he visited Saffron Walden and Audley End, and he says:

“In our going, my landlord carried us through a very old hospital or almshouse, where forty poor people was maintained; a very old foundation; . . . . . They brought me a draft of their drink in a brown bowl tipt with silver, which I drank off, and at the bottom was a picture of the Virgin and the child in her arms, done in silver.”

There can be no doubt, therefore, that this mazer is the bowl Pepys drank from. It was at the almshouses in 1524, for an inventory of that date records as "In the Botre. a masyr w<sup>t</sup> sylver and gylt." Of late years the bowl has been used for the Governors to drink out of at the annual election and on some other occasions; the custom being that each person drinking out of it gave a shilling to the town crier who handed it round. It was so used quite recently, but being found leaky the practice has been discontinued. It is now used as a ballot dish and for dispensing certain money doles to the inmates of the almshouses.

### 30. WHITGIFT'S HOSPITAL, CROYDON.

Diameter,  $7\frac{1}{8}$  inches; height,  $2\frac{5}{8}$  inches; weight 8·97 ounces.

The bowl of this mazer is of maple-wood and has recently been repaired and hardened by Mr. Ready, of the British Museum.

The band is of silver-gilt,  $1\frac{1}{4}$  inch deep outside, and  $1\frac{1}{8}$  inch within, of the usual late form, with belts of four-leaved flowers and a rayed fringe. It bears the following hall-marks:

- (1.) The maker's, X (stamped in);
- (2.) The leopard's head crowned, in a circle;
- (3.) A small black-letter I, the London date-letter for 1508-9.

The print (Plate XIII. No. 4) is a silver-gilt boss 3 inches in diameter, with a fringe of short rays, enclosing a silver plate 1 inch in diameter engraved with flowers, once enamelled.

### 31. A. W. FRANKS, ESQ.

Diameter,  $5\frac{1}{4}$  inches; depth,  $2\frac{1}{4}$  inches.

The bowl of this mazer is of maple-wood, but a modern restoration.

The band is of silver-gilt,  $1\frac{3}{8}$  inch deep outside and  $1\frac{1}{4}$  inch within, of the usual late form, with belts studded with four-leaved flowers and a rayed and scalloped fringe. It bears the following hall-marks:

- (1.) A small black-letter n, the London date-letter for 1510-11;
- (2.) The leopard's head crowned;
- (3.) The maker's, a hind's or ram's head.

The print is a silver-gilt boss  $2\frac{3}{16}$  inches in diameter, enclosing a small silver plate engraved with flowers, originally enamelled.

32. CORPUS CHRISTI COLLEGE, CAMBRIDGE.

Diameter of bowl,  $4\frac{7}{8}$  inches; depth,  $1\frac{3}{4}$  inch.

Maple-wood bowl with silver-gilt band  $1\frac{1}{8}$  inch deep outside and 1 inch within.

The band is of characteristic late form, with plain moldings and rayed fringe on its lower edge; but the lower band of moldings has a hollow member studded at short intervals with small balls.<sup>a</sup>

In the bottom is the usual print; in this case a somewhat rudely-made silver-gilt socket with rayed plate beneath,  $2\frac{3}{8}$  inches in diameter, enclosing a silver plate  $\frac{3}{4}$  inch in diameter, engraved with a five-leaved flower with surrounding sprigs, enamelled red and green.

On the band are these hall-marks:

- (1.) The leopard's head crowned;
- (2.) A Lombardic D, the London date-letter for 1521-2;
- (3.) The maker's mark—apparently a ragged staff.

33. EPWORTH CHURCH, LINCOLNSHIRE.

Diameter,  $8\frac{3}{4}$  inches; depth,  $2\frac{3}{4}$  inches; height 3 inches; weight, 15.9 ounces.

The bowl of this exceptionally fine mazer is of maple-wood, but much decayed and injured. It has recently been hardened and repaired by Mr. Ready, who, in cleaning off the varnish and dirt with which it was covered, laid bare the marks of six metal attachments just below the edge of the band. These may have had some connection with a foot to the mazer of which no other traces remain.

The band is an unusually broad one of silver with traces of gilding. It is  $2\frac{1}{8}$  inches deep outside and  $2\frac{1}{4}$  inches inside, and quite plain, with the exception of an upper and lower band of moldings set with minute four-leaved flowers. It has also a rayed fringe on the lower edge.

The print (Plate XIII. No. 5) consists of a plainly molded boss of silver, once gilt, with broad rayed fringe 3 inches in diameter, enclosing a plate  $1\frac{3}{8}$  inch across, engraved with figures of St. John Baptist and St. Andrew—the latter being the saint in whose honour Epworth church is dedicated. The field bears traces of enamel.

There are no hall-marks, but the date of this mazer is *circa* 1525.

<sup>a</sup> See the description further on of Mr. Braikenridge's mazer, which has a similar ornament on the band.

## 34. ALL SOULS COLLEGE, OXFORD.

Diameter,  $4\frac{1}{8}$  inches; depth,  $2\frac{1}{8}$  inches; height,  $5\frac{3}{4}$  inches; height of foot,  $3\frac{2}{8}$  inches.

The bowl is of maple-wood, and quite perfect.

The band is silver-gilt,  $1\frac{3}{8}$  inch deep outside and  $1\frac{1}{8}$  inch within, and of the usual form, but with reeded belts above and below; the latter is surmounted by a cable, and has a rayed fringe underneath.



Fig. 18. Standing mazer at All Souls College, Oxford, 1529-30\* (half-size).

The print, which was  $1\frac{1}{8}$  inch in diameter, is lost, and only the pins remain.

The foot is of silver-gilt. It consists of a short gadrooned stem, with a sort of reeded capital, and a double base, the upper gadrooned, the lower plain, with a beautiful open floral cresting, with a reeded band below, which in turn rises out of a cable.

Under the foot is scratched, "R. Douenden Custos 1571."

The band and foot bear the following hall-marks:

- (1.) The maker's, a cross between I C, in a shield;<sup>b</sup>
- (2.) The leopard's head crowned, in a circle;
- (3.) A Lombardic M, the London date-letter for 1529-30.

\* The Society is indebted to the Science and Art Department, South Kensington, for the loan of this illustration.

<sup>b</sup> The same maker's mark occurs on a spare cover of a cup at Corpus Christi College, Cambridge, 1531-2.



35. ST. GILES' CHURCH, CRIPPLEGATE, LONDON.

Diameter,  $5\frac{1}{2}$  inches; depth,  $2\frac{1}{16}$  inches; height,  $3\frac{5}{8}$  inches; height of foot,  $1\frac{5}{16}$  inch; diameter of foot,  $2\frac{7}{8}$  inches.

The maple-wood bowl is perfect.

The band is copper-gilt, with reeded moldings and rayed fringe, and of the usual late form.

The print is a copper-gilt boss, 2 inches in diameter, with a fringe of short rays, enclosing a plate  $\frac{3}{4}$  inch in diameter, engraved with a merchant's mark (fig. 19).

To this interesting mazer a silver-gilt foot has been added. It consists of a vertical piece with a beautiful *repoussé* band of foliage, inscribed above :

\* IHON · BVRDE · MEAD · THIS · IN · ANNO DOMINE 1568.



Fig. 19. Merchant's mark on print of a mazer at St. Giles' church, Cripplegate, London (full-size).

The base has a lightly-engraved band of birds and beasts, and a lozenge with the initials **IB**.

The date of this mazer is *circa* 1530, and of its foot 1568.

36. A. W. FRANKS, ESQ.<sup>a</sup>

Diameter,  $6\frac{1}{2}$  inches; height,  $2\frac{7}{8}$  inches; weight, 9·8 ounces.

The bowl is of maple-wood; and, with the exception of one slight crack, quite perfect.

The band is silver-gilt, of the usual form, with plain moldings and rayed fringe. It is  $1\frac{1}{4}$  inch deep outside, and  $1\frac{1}{8}$  inch inside, and more vertical than those of its class. It is inscribed in Gothic lettering :

MISEREMINI MEI MISEREMINI MEI SALTEM VOS AMICI.

(At least have pity on me, have pity on me, O ye my friends. Job xix. 21.)

The print is a silver-gilt boss with short-rayed fringe,  $2\frac{1}{2}$  inches in diameter, with a domed centre, engraved with two Lombardic A's conjoined, between four quatrefoils.

Date, *circa* 1530.

<sup>a</sup> Engraved in Cripps' *Old English Plate*. 3rd edition, p. 212.

## 37. A. W. FRANKS, ESQ.

Diameter, 7 inches; height,  $2\frac{5}{8}$  inches; weight, 8·5 ounces.

The bowl is of maple-wood. In one place it has a small silver-gilt strap covering a defect, and bearing part of an inscription, IEHVS.

The band is silver-gilt,  $1\frac{3}{8}$  inch deep outside and  $1\frac{1}{8}$  inch inside, and has simple moldings round the top and bottom, with the usual rayed and scalloped fringe on the lower edge. It bears the following inscription in Gothic lettering on a hatched ground:

+ CIPHVS ♦ REFECTORII ♦ ROFENSIS ♦ PERFRATREM ♦  
ROBERTVM ♦ PECHAM.

The print is of silver-gilt,  $2\frac{5}{16}$  inches in diameter, and consists of a plainly-molded boss with rayed and scalloped edge, enclosing a small plate  $1\frac{1}{8}$  inch in diameter, with an engraved and enamelled figure of St. Benedict with his crosier and book, standing between two plants.\* His identification is put beyond doubt by the addition of his name: S. BENIT.

The band and print of this mazer bear the following hall-marks:

- (1.) The maker's, an open hand;
- (2.) The leopard's head crowned (in a circle);
- (3.) A Lombardic P, the London date-letter for 1532-3.

This mazer, as its inscription tells us, was originally one of the drinking bowls in the frater of the Benedictine priory at Rochester. How it survived the suppression of the priory is not known, but it eventually found its way into the Fontaine collection at Narford Hall, Norfolk. At the sale of this collection in June 1884, it was sold for 252*l.*, and became the property of its present owner.

Robert Peckham was a monk of Rochester, and his name is appended to the acknowledgment of the King's supremacy in the Public Record Office, executed by the prior and convent in 1534.

This mazer is engraved in *Archaeologia*, xxiii. 392, and a portion of the band in Cripps' *Old English Plate*, 3rd edition, p. 211.

\* Perhaps meant for herb-bennet.

38. W. JERDONE BRAIKENRIDGE, ESQ.

Diameter,  $9\frac{1}{2}$  inches; depth,  $2\frac{1}{8}$  inches; height,  $7\frac{1}{8}$  inches; height of foot,  $3\frac{1}{4}$  inches.

The bowl of this beautiful mazer is of maple, and, with one small exception, quite perfect.



Fig. 20. Mazer, with inverted tazza for a foot, in the possession of W. Jerdone Braikenridge, Esq.<sup>a</sup> (About one-third full size.)

The band is a very fine specimen. It is silver-gilt,  $1\frac{1}{2}$  inch deep outside and  $1\frac{2}{3}$  inch inside, and bears the following inscription in Gothic letters :

‡ BE (lozenge) YOW (flower) MERE (ape) AND (pig sejant)  
GLADE (hare or dog) AND (flower) SOO (hart lodged) THE  
(man sitting, holding a staff and blowing a horn) MASTERS  
(flower) TOKERYYS (hart at speed) DO (fruit) BYED  
(flower).

Above the inscription is a belt of lozenge diaper, and below it a cavetto studded with small balls, about  $\frac{2}{3}$  inch apart, with a cable above and a scalloped and rayed fringe below.

<sup>a</sup> The Society is indebted to the Bristol and Gloucestershire Archaeological Society for the loan of this illustration.

An engraving of a portion of the band with the hall-marks is here given (full size) with a section :



Fig. 21. Portion of the band (with section) of a mazer in the possession of W. Jerdone Braikenridge, Esq. (full size).

The print (Plate XIII. No. 6) consists of a circular boss of silver, enclosing within a cable molding a silver plate,  $1\frac{3}{4}$  inch in diameter, once enamelled, bearing a merchant's mark with foliage round. The boss stands on a broad rayed fringe, the whole being 3 inches in diameter, standing up  $\frac{1}{8}$  inch from the bottom of the bowl.

Nothing is known of the history of this mazer.

Its date is fortunately fixed by the following hall-marks on the band :

- (1.) The maker's, a sort of double-headed pheon ;
- (2.) The leopard's head crowned ;
- (3.) A Lombardic R, the London date-letter for 1534-5.

This mazer has for a foot a fine Elizabethan tazza inverted. Were the five small pins taken out by which it is attached to the mazer, both pieces would be restored to their proper condition. This should not be delayed, as the stem of the tazza has already been crushed in through the weight of the mazer when repeatedly set down roughly.

On the outer edge of the tazza is the inscription :

Non donum Sed donatorem 16 I E 21

and the following hall-marks :

- (1.) The maker's, illegible ;
- (2.) The leopard's head crowned ;
- (3.) The lion passant guardant ;
- (4.) Apparently a small black-letter *r*, the London date-letter for 1560-1.

39. ST. JOHN'S HOSPITAL, CANTERBURY.

Diameter,  $4\frac{1}{8}$  inches; height,  $1\frac{7}{8}$  inch; depth,  $1\frac{1}{2}$  inch.

The bowl is of maple-wood, repaired in two places, and badly cracked in a third.

The band is lost.

The print is a thin plate of silver-gilt,  $1\frac{1}{2}$  inch in diameter, slightly bossed up in the centre, and poorly engraved with a rose on a hatched ground. Part of one side has been broken away. The plate is now fastened down by six rivets around one-half of its circumference only.

The date of this mazer, in the absence of the band and hall-marks, is difficult to determine. The bowl has an early look about it, but the print, which may not be the original one, is clearly of sixteenth-century date, and perhaps Elizabethan.

40. THE WORSHIPFUL COMPANY OF ARMOURERS AND BRAZIERS, LONDON.

Diameter,  $11\frac{1}{8}$  inches; depth,  $3\frac{1}{2}$  inches; height, 6 inches; diameter of foot,  $6\frac{1}{8}$  inches; height of foot,  $1\frac{1}{4}$  inch.

The bowl is modern, and was made in place of the old one a few years ago.

The band is silver-gilt,  $\frac{1}{16}$  inch deep outside, continued inside to form a lining to the bowl, and inscribed—

+ EVERERD § FRERE<sup>a</sup> § GAVE § THIS § MASER § GARNISHT  
 § W § SILVER § W § WAS § NEW § GARNISHED § AN § FOR § Y §  
 POOR § ROGER § TINDEL φ <sup>R</sup>M φ R φ LOKSON φ I φ PASFILD φ  
 WARDENS φ FEARE § GOD § AND § HONOV<sup>R</sup>  
 : T : 13 : ONCES C : O : 1579 E

Inside the bowl are three subjects with intermediate scrolls.

The first is a spirited representation of St. George and the Dragon. From the saint's mouth issues a scroll inscribed : PVT : ON : ALL : THE : ARMOR : OF :: GOD :

Then come two scrolls, one over the other, severally inscribed SOLI : DEO HONOR ET : GLORIA and THE : GIRDEL : OF :: TRVTHE

<sup>a</sup> Everard Frere was Master of the Company, 1460-83.



The second subject is a shield bearing on a chevron a clenched gauntlet between two pairs of swords in saltire, and on a chief a plain cross on a roundel, between two helmets close; surmounted by a helm with elaborate mantling, and the crest—a demi-man in armour holding a dagger. Above is the motto MAKE : ALL : SVRE.

Two more scrolls follow, severally inscribed THE : SWORD : OF : THE : SPIRIT and : THE : SHEELD : OF : FAITH.

The third subject is a St. George's cross within a wreath of ribbons, followed by two more scrolls inscribed THE : BRESTE : PLATE : OF : RIGHT-EOVSNES and THE : HAVLMET : OF : SALVATION, and outside this last scroll :: EPHE :: VI ::

In the bottom is the print of the original mazer, a plainly molded boss with a rayed fringe  $3\frac{2}{8}$  inches in diameter. The engraved or enamelled plate at the top has been lost, and replaced by a plain piece of metal.

The lining bears the following hall-marks:

- (1.) The maker's, G surmounted by P, in a shaped shield;
- (2.) The leopard's head crowned;
- (3.) The lion passant gardant;
- (4.) A Roman capital A in a plain shield, being the London date-letter for 1578-9.

The foot is a splendid piece of Elizabethan work. It consists of three rich bands rising from a nearly flat plate, inscribed:

‡ I ♦ FOSTER ♦ W ♦ WILLIAMSON ♦ R ♦  
SHOWIN ♦ WARDENS ♦ OF ♦ THE ♦ YEMANRIE

The band and foot are connected by four fine straps, engraved with arabesque foliage, etc., and severally inscribed ECCE QVAM BONVM, ET ♦ QVAM ♦ IOCVN-DVM, HABITARE, FRATRES ♦ IN ♦ VNVM PSALM CXXXIII.

Both straps and foot bear the same hall-marks as the band and lining.

The history of this mazer is as follows:—It was given to the Company by Everard Frere, while Master, sometime between 1460 and 1483, but, perhaps on account of an injury, was "new garnished" in 1579, by lining it with metal and adding a foot and connecting straps. The old band was replaced by a new one forming an edge to the lining, which cost 12*l.* 4*s.* 4*d.* Owing to the recent substitution of a new bowl for the original, the only part remaining of Everard Frere's mazer is the mutilated print.

41. REV. H. F. ST. JOHN.

Diameter, 7 inches; depth,  $3\frac{3}{8}$  inches; height,  $4\frac{7}{16}$  inches; diameter of foot,  $3\frac{1}{8}$  inches.

This is a remarkable fine specimen of a late mazer with some curious features.



Fig. 22. Mazer (1585-6) in the possession of the Rev. H. F. St. John (half size).

The bowl is of maple and of considerable thickness, with a real foot of its own. The upper part is vertical, with a simple double molding about 2 inches below the lip, where the under curved portion begins.

The band is of silver, 1 inch deep inside and outside. The inside is plain, but the outside is richly ornamented in a style quite different from what is usually found on mazers, but yet in a manner characteristic of its date. This is effected by dividing it longitudinally by a twisted cable, with a series of Elizabethan interlacing straps above and below, similar to those seen on church-plate. The upper strap has the loops filled with triple rows of hyphens, the lower with the woodbine pattern. On each side of the mazer is a substantial silver ring handle  $1\frac{1}{4}$  inch in diameter affixed to the band.

The wooden foot is garnished with a silver mount. This consists of a flat ring with the egg-and-tongue pattern, above which is a vertical reeded portion with a cresting of triple-tongued pieces bent over on to the foot. The band and foot are connected by four reeded straps, half an inch wide, with invected edges. It would be interesting to ascertain the meaning of these straps. They certainly

are not necessary constructively, and they do not occur on earlier mazers. They may be derived from the mounting of the more fragile cups so common in Elizabethan days, formed out of cocoanut shells or ostrich eggs.

Both the band and foot of this mazer are hall-marked :

- (1.) The maker's mark, a nondescript fleur-de-lis formed of dots and drops;
- (2.) The leopard's head crowned;
- (3.) The lion passant gardant;
- (4.) A Roman capital H in a plain shield, the London date-letter for 1585-6.



Fig. 23. Print of a mazer (1585-6) in the possession of Rev. H. F. St. John (full size).

The print (fig. 23) is a plain silver boss with an encircling cable, enclosing the following armorial bearings within an engraved circle :

*(Arg.) fretty (az.) and on a canton (or) a lion rampant (sa.) with a mullet for difference in the fess point; surmounted by a squire's helmet and mantling, with a cock (or), wattled (gu.), for a crest.*

These are the arms and crest of the family of Cotes of Aylestone, co. Leic,<sup>a</sup> but it is uncertain to whom this mazer belonged. It subsequently became the property of Dr. Stukeley, from whom it descended to its present owner.

#### 42. H. SYER CUMING, ESQ.

Diameter,  $5\frac{3}{4}$  inches; depth,  $2\frac{3}{4}$  inches; height,  $5\frac{1}{2}$  inches; diameter of foot,  $3\frac{3}{4}$  inches.

This is a perfectly plain standing mazer of maple-wood, in the form of a cup on a short foot. It had a narrow silver band with scalloped edge, now lost, but no print.

It is an interesting example of a late survival of the favourite maple-wood drinking bowls.

Date, *circa* 1600.<sup>b</sup>

<sup>a</sup> See Nichols's *History of Leicestershire*, iv. 35.

<sup>b</sup> See *Journal of the British Archaeological Association*, xi. 355.

43, 44, and 45. ST. NICHOLAS HOSPITAL, HARBLEDOWN, KENT.

In addition to the four mazers already described there are preserved at this hospital three other bowls of maple-wood.

Their dimensions are :

- (1.) Diameter,  $10\frac{1}{2}$  inches ; depth,  $2\frac{1}{4}$  inches.
- (2.) „ 7 inches ; „  $2\frac{1}{4}$  inches.
- (3.) „  $4\frac{3}{4}$  inches ; „  $1\frac{1}{4}$  inch.

They are perfectly plain bowls without bands or prints, or any marks of them.

In the absence of metal-work or other distinctive ornament, it is difficult to assign a date to these bowls ; their shallowness is indicative of an early rather than a late date, and they may be as old as the fourteenth century.

P.S.—Since the above was in type another mazer has come to light.

46. JEFFERY WHITEHEAD, ESQ.

Diameter,  $8\frac{1}{8}$  inches ; depth,  $2\frac{3}{4}$  inches.

The bowl of this fine mazer is, as usual, of maple-wood, but much worm-eaten, though otherwise perfect.

The band is of silver-gilt,  $1\frac{1}{16}$  inch deep outside and  $1\frac{5}{8}$  inch within. It has the usual late belts above and below, studded with groups of five pellets, with a rayed and scalloped fringe, but is otherwise plain.

The print is a silver-gilt ring,  $1\frac{1}{16}$  inch in diameter, with molded edge, enclosing a silver plate,  $1\frac{1}{4}$  inch in diameter, engraved with the figure of Our Lady and Child. The Blessed Virgin is represented crowned, and sitting on a seat with buttressed side-shafts. The field is engraved with branched work, originally covered with translucent enamel, though no traces now remain.

The date of this mazer is probably *circa* 1510. It was recently purchased in Hull, and belonged to a Mrs. Lambert, a descendant of Cromwell's general of that name. It came into the Lambert family through a marriage with a Fearon.

There is an early fifteenth century mazer with English inscription on the band, and an ornate Elizabethan foot, in the possession of the Hon. Mrs. Meynell Ingram, but I have not been able to examine it.

## APPENDIX.

1295. London, St. Paul's cathedral church.<sup>a</sup>

ciphus de mazerō qui fuit S. Erkenwaldi. (Bp. of London 675—circa 685.)

ciphus de Aunserne magnus de mazerō, cum basso pede et circulo argenteo.

cupa magna de mazerō, ornata pede alto duobus circulis et pomellis argenteis deauratis de dono Hervei de Borham Decani (1274-6).

## 1299. Wardrobe accounts of Edward I.

unus mazerus cum coop' cum pede et pomello argenti.

1311. Finchale priory, Durham.<sup>b</sup>

j mazer cum pede argenteo.

1315. Canterbury, Christchurch priory.<sup>c</sup>*Cuppe de Murro.*

Cuppa Sancti Thome. intra argent' et deaur' cum pede operato.

It' cuppa sine pede intra argent' et deaur'. cum cristallo super pomellum.

It' Cooperculum Cuppe argent' et deaur'. cum pomell' argent' et deaur'.

It' vetus Ciphus de murro fractus et correptus cum curto pede argent'.

It'. ij. Cippi parvi de murro veteres sine pedibus circulis et castonibus.

1322. Inventory of Humphrey de Bohun, Earl of Hereford and Essex.<sup>d</sup>

j mazer blaunk ove la coverele.

1328. Vasa argent' in Refectorio Ecclesie Christi Cantuariensis tempore Henrici prioris et Rogeri de Holyngbourne Refectorarii in festo sancti Michaelis anno domini Millesimo. ccc<sup>mo</sup> xxviii<sup>mo</sup>.*Cuppe de Murra.*

Cuppa Huberti archiepiscopi.<sup>e</sup>

Cuppa arnaldi.

Cuppa W. de Knoltoñ.

Cuppa Thome de sancto Waler cum magnis gemmis.

<sup>a</sup> Dugdale's *History of St. Paul's*. Ed. London. 1818, p. 315.

<sup>b</sup> Surtees Soc. vi. Appendix, p. iv.

<sup>c</sup> *Cott. MS. Galba E. iv. f 120 b.*

<sup>d</sup> *Arch. Jour.* ii. 348.

<sup>e</sup> 1200—1205.

Cuppa de camera prioris cum parvis gemmis.  
Cuppa que dicitur býgge.  
Cuppa Wyberti prioris.<sup>a</sup>  
Cuppe due cum uno cooperculo que vocantur angli.  
Cuppa Simonis de Worthe.  
Cuppa Nicholai de Bourne de nuce cum pede et cooperculo argenti. deaurato et amalato.

*Ciphi de murra cum pedibus.*

Ciphus magnus cum pede et circulo integro.  
C. R. de Kenyntoñ cum pede et circulo et ymagine beate Marie in fundo.  
C. cum pede et circulo et duabus splentis.  
C. R. Brian senioris cum pede et castone.  
C. cum pede et duabus splentis.  
C. cum pede et circulo et tribus platis in fundo.  
C. Hillañ cum pede et leone extra.  
C. cum pede . circulo et gemma in fundo.  
C. duo cum ped' et circuf . S. ducettes.  
C. Samuet cum pede et circulo.  
C. Dioniñ cum pede circulo et castone.  
C. Rogeri de Icham cum pede . et circulo.  
C. R. prioris Dovoñ<sup>b</sup> cum pede et circulo et fundo arg.  
C. Alexandri cum pede et . xij . splentis.  
C. R. de Coptoñ cum pede . circulo et castone.  
C. R. prioris magnus cum pede . circulo capite et pisce deaurato.  
C. cum pede et circulo . S. Scallard.  
C. qui dicitur Salamon cum . pede . circulo et leone in fundo.  
C. Willelmi fferebras cum pede . et circulo.  
C. Ricardi de Berkesore cum pede et circulo.  
C. Radulfi de Wateuyle cum pede et castone.  
C. Willelmi de Dovoñ cum . pede . et circulo.  
C. cum pede . et circulo . et una plata cum rege et falcone in fundo.  
C. cum pede . circulo . plata deaurata . scuto et leone in fundo.  
C. R. prioris de la Lee<sup>c</sup> . cum pede circulo et castone et parvo scuto intus et extra.  
C. W. de Hardres cum . pede . circulo et castone.  
C. H. de Burgate cum . pede . et circulo.  
C. W. de Wenchepe . cum pede . circulo et castone.  
C. Thome de sancto Walerico cum . pede . et circulo.

<sup>a</sup> 1153—1167.

<sup>b</sup> Probably Richard de Wenchepe, 1268—1272, formerly sacrist of Canterbury.

<sup>c</sup> Roger de la Lee, prior, 1234—1244.



- C. Rogeri de ffrenyngham cum . pede . et circulo.  
 C. Matthei de Pynkeney cum pede circulo et castone.  
 C. Thome de Wynchelse cum . pede . circulo et castone.  
 C. Thome de Newesole cum . pede . et circulo.  
 C. Gauter de Bourne cum circulo et pede curto.  
 Nux . Martini de Clyve cum pede . et circulo.  
 C. Daniel' de Sufflaton cum pede et castone et circulo.  
 C. eiusdem cum . pede . deaurato tornatili sine circulo.  
 C. S. de Icham . magnus cum pede et circulo.  
 C. R. de Londoñ cum . pede . et circulo et gemmis in fundo.  
 Nux Hamonis de Boelonde cum gemmis . pede . et circulo.  
 C. W. de Tyerne cum . pede . circulo et castone.  
 C. J. de . Dockyngg . cum . pede . et circulo.  
 Nux Ade prioris<sup>a</sup> cum pede . et circulo.  
 C. N. de Sandwič<sup>b</sup> . prioris . cum . pede . circulo et castone.  
 C. W. de Berkyng Junioris cum . pede . et circulo.  
 Nux eiusdem cum . pede . et circulo.  
 Nux Lamberti de Clyve cum . pede . et circulo.  
 C. ejusdem cum pede et circulo.  
 C. Anselmi de Estria cum . pede et circulo et rotunda plata in fundo.  
 C. J. de . Estria cum . pede . et circulo.  
 C. Petri de Icham cum pede . castone et circulo in fundo.  
 Nux eiusdem cum . pede circulo et castone.  
 Nux Willelmi de Cherryngg intus arg' cum . pede . et circulo.  
 C. Randulfi de Priteswelle cum pede et deaurato circulo.  
 C. eiusdem cum . pede . circulo et . iiij . gemmis in pede.  
 Nux . Roberti de Elham cum pede.  
 C. eiusdem cum pede deaurato.  
 C. eiusdem cum circulo et pede . deaurato.  
 C. R. de Wrotham cum circulo et pede curto.  
 C. W. de . Bourne cum pede . circulo et castone.  
 C. magistri . R . de . Watlynton cum pede et circulo.  
 C. G. de Chileham cum . pede . circulo et castone.  
 C. Marcelli de la Lese cum pede . et castone deaur.  
 C. Ricardi . Pykenot de plano cum . pede . castone et circulo.  
 C. eiusdem de plano cum circulo et pede curto . cum . j . splenta deaurata.  
 C. J. de Welles cum . pede . circulo et castone.  
 C. ejusdem cum pede tornatili deaurato . cum circulo et castone et rotunda plata in fundo.

<sup>a</sup> Adam de Chillenden, 1263—1274.

<sup>b</sup> Prior, 1244—1258.

- C. R. Poueyn cum circulo et castone et pede tornatili deaurato . pes ponderis . xv . 3.  
C. S. de . sancto paulo cum . pede . tornatili deaurato et circulo et castone.  
C. de murra . S. de ffaversham cum pede . circulo et castone.  
Nux eiusdem cum . pede . deaurato et diversis scutis amallatis.

*Ciphi de Murra sine pedibus.*

- C. magnus . sine pede . cum castone barr' et splent'  
C. cum rosa in fundo . qui dicitur Broke.  
C. magnus sancti Thome cum circulo.  
C. magnus cum tribus splentis deauratis et barř.  
C. magnus cum quinque splentis.  
C. magnus cum duabz splentis una deaurata alia non.  
C. magnus cum novo fundo et circulo.  
C. magnus cum tribus splentis et capite in fundo.  
C. magnus cum . ij . splentis una operata et alia non.  
C. cum . iiij . splentis non deauratis.  
C. cum quinque splentis et una plata non deaurata.  
C. cum plata rotunda in fundo intus deaurata et extra non.  
C. magnus qui vocatur austyn.  
C. cum filo argenř ligatus.  
C. cum stella in fundo.  
C. cum magna plata . et . iiij<sup>or</sup> . minoribz.  
C. parvus cum besanto . et circulo.  
C. parvus . qui dicitur pylegrym.  
C. magnus cum circulo et plata rotunda in fundo.  
C. Simonis de Eynesford' cum leone in fundo.  
C. Thome de Westgate cum circulo et . ij . splentis et gemma.  
C. magnus . R. de Wormedale cum circulo.  
C. Elye de Thaneto.  
C. hamonis cum circulo et . iiij . platis deauratis et barř.  
C. Jordani cum circulo et castone in fundo arř cum cruce intus et extra.  
C. R. de ffaversham cum circulo et gemma in fundo.  
C. Elie Thes' cum circulo et fundo arř.  
C. Silvestri cum circulo et plata rotunda et barř.  
C. R. de . Orpyntoñ cum circulo et castone.  
C. qui dicitur Hare.  
C. qui dicitur Denys cum circulo.  
C. qui dicitur Lorechon.  
C. qui dicitur Crondale cum circulo in fundo.  
C. duo . qui dicuntur . Knoltoñ cum circul'.  
C. qui dicitur Salamon sine pede cornu.

- C. W. de . Hardres sine pede cum circulo et castone.  
 C. J. de . Wakkyngg . sine pede . cum circulo.  
 C. eiusdem sine pede . cum circulo et scuto.  
 C. W. de Wenchepe sine . pede . cum circulo.  
 C. Rogeri de ffrenyngham sine . pede . cum circulo.  
 C. Jeremie cum circulo et castone.  
 C. magnus . J. de . Thaneto cum circulo et castone et gemma in fundo.  
 C. G. de Romenal sine pede . cum circulo et castone.  
 C. R. de Mallyngg cum circulo et castone et splenta in fundo.  
 C. S. de Icham sine . pede . cum circulo et castone.  
 C. eiusdem sine pede . cum circulo et plata deaurata intus et extra.  
 C. Thome de Sellyng sine . pede . cum scuto in fundo circulo et castone.  
 C. eiusdem sine pede cum barř.  
 C. R. brian parvus cum Castone.  
 C. L. de sancto Augustino sine . pede . cum circulo.  
 C. J. de Bocton sine pede . cum circulo et plata rotunda deaurata.  
 C. W. de Berkyngg senioris cum splenta in fundo.  
 C. Lamberti de Clyve sine . pede . cum circulo et castone.  
 C. R. de Wynchepe sine pede cum circulo et filo auř.  
 C. W. de Thaneto sine . pede . cum circulo . castone . et . iiij . platis.  
 C. Thome de Leycestre sine . pede . cum circulo.  
 C. J. de Estria sine pede . cum circulo et castone et . ij . splentis deauratis.  
 C. W. de . Gerenhulle sine . pede . cum circulo et castone.  
 C. eiusdem cum circulo et castone.  
 C. eiusdem sine . pede . cum circulo.  
 C. J. de . Hertlepe magnus cum circulo.  
 C. magnus Petri de Icham sine pede . cum circulo et castone et ew\*ng in fundo  
 C. eiusdem sine pede . cum circulo et castone.  
 C. Willelmi vynche cum circulo et splenř.  
 C. Randulfi de Priteswelle sine . pede . cum circulo et castone.  
 C. Radulfi de Apuldre sine pede.  
 C. R. de Wrotham sine pede . cum castone et apro infra deaurato.  
 C. J. de Londoñ cum castone.  
 C. eiusdem cum barř.  
 C. R. de Adesham cum circulo et castone.  
 C. W. de Chylyndenne cum circulo et una plata deaurata intus et extra.  
 C. eiusdem cum circulo et . iiij . platis deauratis intus et extra.  
 C. J. de Lyndestede . sine pede . cum castone.  
 C. Luč de Ospreng cum circulo et castone.  
 C. Marcelli cum circulo sine castone.  
 C. eiusdem cum circulo sine castone.

- C. W. de Codelowe cum circulo . castone . et . iij . platis.  
 C. eiusdem cum circulo tantum.  
 C. eiusdem sine pede . cum circulo tantum.  
 C. eiusdem sine circulo et castone.  
 C. S. de Wortle cum circulo.  
 C. Alexandri de Sandwiċ cum castone sine circulo.  
 C. eiusdem sine castone et sine circulo.  
 C. S. de Sancto Paulo cum circulo et castone deaur̃.  
 C. eiusdem cum circulo et castone deaur̃.  
 C. de murra . R . de Clyve cum circulo et castone.  
 C. eiusdem cum circulo sine castone.  
 C. eiusdem . sine circulo et sine castone.  
 C. parvus . S. de ffaversham cum circulo castone et plata rotunda deaur' cum vinea  
 et torculari in fundo.  
 C. magnus . J. de . Gore cum circulo et castone deaur̃ . et stella in fundo.  
 C. tres eiusdem unius forme cum circulis deauratis.  
 C. W. de Ledebuġ magnus cum circulo et castone deaur̃.  
 Item . C. eiusdem minor cum circulo et castone deaur̃.  
 Item . C. eiusdem cum circulo deaurato.  
 C. J. Everard . cum circulo et castone deaur̃.  
 Item . C. eiusdem minor cum circulo et castone deaur̃.  
 C. N. de . Bourne sine pede . cum circulo et castone deaur̃.  
 C. eiusdem minor cum circulo et castone deaur̃.  
 C. eiusdem novus cum . ij . splentis . sine circulo et castone.

*Ciphi W. de Northwico de murra.*

- Ciphus eiusdem de murra cum castone et circulo deaurat̃ et plata rotunda in fundo.  
 It̃ . C. eiusdem cum circulo et magna plata deaurata.  
 It̃ . C. eiusdem sine circulo et castone.

*Ciphi Johannis de Winchelese.<sup>a</sup>*

- C. j . de murra major sine circulo et castone.  
 It̃ . C. eiusdem minor sine circulo et castone.  
 It̃ . C. eiusdem minimus sine circulo et castone.<sup>b</sup>

c. 1333 and c. 1361. Vicars' College, Wells.<sup>c</sup>

Johannes Hywysch (Canon circa 1333), "contulit vicariis unum mazerum cum  
 diversis Lapidibus ornatum pulcherrime, cum Cooperculo Argenteo deaurato."

<sup>a</sup> An interesting set.

<sup>b</sup> From *Memoriale sive registrum Henrici Prioris Monasterii Cantuariensis*. MS. Cott. Galba E. iv.  
 ff. 178—180.

<sup>c</sup> *Jour. Brit. Arch. Assoc.* xxviii. 277-278.

Johannes Lombard Canonicus (c. 1361), legavit vicarijs unum pulchrum mazerum in quo scribitur **Net pe Wynd blowe.**

1337-38. In the Royal Treasury.<sup>a</sup>

Un maser dont le coverele debruse et la pie d arġ dorre pois xvij s. pris j. m<sup>ar</sup>.

Ciphus antiquus de mazero cum pede argenteo.

unus parvus ciphus de mazero cum tripode arġ loco pedis.

1339-40. In the Royal Treasury.<sup>b</sup>

Un mazer ove le pee dargent et un piler en founz du pris x. 3.

1348. Will of Isabella, wife of Sir W. Fitzwilliam.<sup>c</sup>

unum mazerum cum pede argenti.

1352. Goods of Robert de Guienne, of Bristol, merchant.<sup>d</sup>

unum ciphum de mazero ligatum argento deaurato precij sex solidorum et octo denariorum.

unum longum pedem pro mazero de argento ponderis quatuordecim solidorum.

1355. Will of Lady Elizabeth de Burgh, lady Clare.<sup>e</sup>

I maser ove coverele hernoise d'argent surorre et Kernelle.

1358. Will of Thomas de la Mare, canon of York.<sup>f</sup>

meliorem parvum murreum.

1359. Will of Agnes de Selby.<sup>g</sup>

unum ciphum murreum cum quadam ymagine de Trinitate depictâ in fundo.

1365. Will of Henry de Blythe, citizen and painter of York.<sup>h</sup>

unum ciphum de murro cum uno frounce.

meliorem ciphum de murro vocatum knopmazer.

unum ciphum de murro sive (*sic*) frounce album.

1366. Will of William de Neuport, rector of Wearmouth.<sup>i</sup>

j mazereum cum cooperculo argenteo.

unum parvum mazereum cum cooperculo de mazar quod habui de executoribus domine Marie de Percy.

1390. Will of John Carlele, of York.<sup>k</sup>

unum ciphum nigrum mirreum.

<sup>a</sup> Palgrave, *Antient Kalendars and Inventories*, iii. 172, 192.

<sup>b</sup> *Ant. Kal. and Inv.* iii. 201.

<sup>d</sup> *Ant. Kal. and Inv.* iii. 213.

<sup>f</sup> *Test. Ebor.* i. 69.

<sup>h</sup> *Ib.* i. 75, 76.

<sup>k</sup> *Ib.* i. 141.

<sup>c</sup> *Test. Ebor.* i. (Surtees Soc. iv.) 50.

<sup>e</sup> Nichols, *Royal Wills*, 45.

<sup>g</sup> *Ib.* i. 71.

<sup>i</sup> *Ib.* i. 81.

1391. Will of Margery, relict of Sir William de Aldeburgh, knt.<sup>a</sup>  
unum ciphum murreum, ligatum cum ligamine deaurato.  
Item unum alium parvum mirrum cum operculo de mirro ornato et deaurato.
1391. Will of Robert Savage, citizen and merchant of York.<sup>b</sup>  
cupam meam de murro cum pede argenti in le frouse in fundo cupæ, ac cooperculo  
ejusdem de argento et aurato.
1392. Will of Richard earl of Arundel.<sup>c</sup>  
un maser covere et frettez d'or.
1392. Will of John de Clyfford, treasurer of York.<sup>d</sup>  
unum ciphum murreum, parvum, coopertum cum murr.  
unum ciphum murreum cum pede cum cooperturâ argenti et armis in profundo.  
unum ciphum murreum coopertum de melioribus.
1392. Will of Matilda, wife of William Benetson, marshall.<sup>e</sup>  
Unum parvum ciphum murreum cum ligaturâ latâ argenteâ ligatum.
1392. Will of Richard de Dalton, barber, of York.<sup>f</sup>  
j murrum parvam et nigram.
1393. Will of John Fayrfax, rector of Prestcote.<sup>g</sup>  
unum ciphum de mazer cum cooperturâ et pede argenti deaurati eidem, signatum  
cum diversis litteris de bees [B].  
j mazer cum coopertura argenti deaurati.
1395. Will and Inventory of John de Scardeburgh, rector of Tichmarsh.<sup>h</sup>  
unum ciphum murr' bene ornatum, cum cooperculo de murro conformiter ornato, et  
in summitate operculi duplex W.  
j ciphum murreum cum dracone in fundo.  
unus ciphus murrius cum operculo murrio, legatus Johannæ de Welton.  
Ciphus murrius cum pede et rosa in fundo, pret. ix s., vend. pro x s.  
Ciphus murrius ligatus, cum tenea Flandrensi, pret. vij s., vend. sic.  
Ciphus murrius ligatus, cum leone nigro in fundo, legatus Aliciæ Polles, sol.  
Ciphus murrius, ligatus, fractus, cum folio columbino in fundo, pret. vj s., vend. sic.  
Ciphus murrius niger, ligatus, pret. viij s., vend. sic. . .  
Ciphus ligatus, cum Salutatione in fundo, pret. iiij s., non vend.  
Ciphus ligatus cum foramine in fundo, pret. iiij s. vj d., vend. pro v s.  
Unus godet de murro cum operculo murrio, pret. ij s., vend. pro iij s.  
unum operculum ligninum cum floribus et nodo argent', pret. viij d., vend. sic.

<sup>a</sup> *Test. Ebor.* i. 150.

<sup>b</sup> *Ib.* i. 157.

<sup>c</sup> Nichols, *Royal Wills*, 142.

<sup>d</sup> *Test. Ebor.* i. 168, 170.

<sup>e</sup> *Ib.* i. 181.

<sup>f</sup> *Ib.* i. 184.

<sup>g</sup> *Ib.* i. 188, 189.

<sup>h</sup> *Ib.* iii. 1, 2, 3.



1396. Will of Walter de Brugge, canon of York.<sup>a</sup>

Unum mazerum, quem nuper emi de executoribus Domini Johannis de Bysshopeston, cum uno cooperculo argenteo deaurato ligato, in summitate ejusdem scriptum :

HO SO YS LENGYST A LYUE

TAK THIS COPE WITH OWTYN STRYFE.

Unum parvum mazerum cum cooperculo argenteo deaurato ligato cum uno voluci in summitate dicti cooperculi.

1396. Meaux Abbey, Yorks.<sup>b</sup>

Murrae duae furruratae cum argento cum pedibus argenteis ad easdam.

Ciphi murrei quinque, cum ligaturis argenteis et deauratis.

1399. In the Royal Treasury.<sup>c</sup>

Item j hanaþ de maser ove le covercle de mesme le suite a guyse d almyne garnis d arġ et ennorrez et enaymett s<sup>r</sup> les sometz ove roses. pris vi.s. viii.đ.

1399. Royal Treasury of Henry IV.<sup>d</sup>

Item j. autre petit hanaþ de maser ove le covercle a guyse d un pot steant s<sup>r</sup> iij. peez et garnis d arġ et ennorrez pris vi. s. viii. đ.

Itm i. mazer fieble sanz covercle garnis d arġ et ennorrez et gravez ove foift. pris vi.s. viii.đ.

Itm i. mazer frette d or dehors pris x.li.

Item i. mazer liez d'arġ steant s<sup>r</sup> un pee ove le covercle d arġ endorrez ove trois damoyseis deinz la founce ] pois ii. tb.

Item j. covercle p<sup>r</sup> un grant mazer endorrez ove un leon s<sup>r</sup> le pomett. pois x.tb vii. unċ.

Item j. large mazer cont' iij galons liez environ d arġ endorrez em-  
bossez en le founce } pois  
xiiii tb iii unċ.

Item i. grant pee endorrez p<sup>r</sup> la dċe maser

Item j. large mazer coverez garnisez d arġ endorrez ove un haute pee enorrez ove les armes le Roi E. en le founce ove iij Roys de Coleyn aymellez amont pois ij lb x unċ.

Itm un coopt'e d un maser d arġ enorrez ove un haut pee et un bende p<sup>r</sup> j masser pois ii tb ii unċ.

Itm j maser tour de nutte garnisez d argent enorrez et cov'ez.

Item j. petit maser garnisez d'arġ enorrez ove j. cerf amont.

1400. Will of Sir Thomas Ughtred, knt.<sup>e</sup>

unum mazre coopertum, ligatum cum argento et deauratum, cum pede argenti, et in fundamento duo schochins, unum de armis de Ughtred, et alterum de armis de Mawley.

<sup>a</sup> *Test. Ebor.* i. 209, 210.

<sup>c</sup> *Antient Kal. and Inv.* iii. 334.

<sup>e</sup> *Test. Ebor.* i. 244.

<sup>b</sup> *Chronica de Melsa* (Rolls Series), iii. lxxviiij.

<sup>d</sup> *Ib.* iii. 334, 342, 352, 355, 356.

1400. Will of John Preston sen., of York, 'buclermaker.'<sup>a</sup>  
 duos ciphos de murro unum ligatum et alium non ligatum.  
 meum magnum ciphum de murro.  
 j. ciphum de murro cum j leapardo in profundo ejusdem.
1400. Will of Richard Le Scrop, lord of Bolton.<sup>b</sup>  
 unum maser vocatum Spang.  
 meliorem ciphum meum de murreo, scilicet maser.
1402. Inventory of the cathedral church of St. Paul, London.<sup>c</sup>  
 Item unus Ciphus de Masero duplicatus interius cum argento cum uno pede argenteo  
 et uno monili Majestatis in profundo deaurato.
- c. 1407. Will of Walter de Skirlaw, bishop of Durham.<sup>d</sup>  
 Item unus ciphus maser, stans super pedem argenti deauratum, mobilem, portatum  
 super tres leones, cum bordurâ argenti deauratâ et ymagine sancti Johannis  
 Baptistae in fundo, cooperculum borduratum de aquilis argenti deauratis, et  
 pomellum amellatum de azuro cum j chapelletto viridi et iiij rosis albis, ponderis. . .  
*Detur Stephano Patrington.*
1410. Inventory of William de Kexby, precentor of York.<sup>e</sup>  
 De xv s. de una maser, nova.  
 De xiiij s. iiij d. de una maser.  
 De viij s. de duabus masers veteribus.
1414. Will of John de Newton, treasurer of York.<sup>f</sup>  
 unum ciphum murreum cum pede et cooperculo deauratis.  
 Unum ciphum de murro cum pede deaurato.
1415. Will of Henry, lord Scrope of Masham.<sup>g</sup>  
 unum Maserium coopertum cum pede et borduris argenteis et deauratum et blodio pomel  
 in summitate.
1415. Will of Isabella, widow of Edmund de Willoughby.<sup>h</sup>  
 unum mazer cum coopertorio, de auro.
1418. Will of Agnes Stubbard de Bury.<sup>i</sup>  
 j. antiquam murrâ.  
 j. parvam murrâ.

<sup>a</sup> *Test. Ebor.* i. 270.

<sup>c</sup> *MS. penes* Dec. et Cap.

<sup>e</sup> *Ib.* iii. 44.

<sup>g</sup> *Rymer's Foedera*, ix. 276.

<sup>i</sup> *Bury Wills and Inventories*, 3.

<sup>b</sup> *Ib.* i. 275, 276.

<sup>d</sup> *Ib.* i. 318.

<sup>f</sup> *Ib.* i. 367.

<sup>h</sup> *Ib.* i. 382.

1422. Plate in the Royal Treasury, late King Henry V.'s.<sup>a</sup>

- 1 Maser garniz d'or, de vj Bal', iiij Saph' pris xti.—et de xxx Perles pris le pee' vj s. viij d. x ti. pois' de Troie iiij tb xj unc', dount abatuz pur la Maser, et les Perles et Peres, v unc'; et si remaint liij unc', pris l'unce xxi s. viij d. lvij ti. x s. — en tout lxxvij ti. x s.

Les biens de  
S'r l'Escrop  
en la gard'  
du d'Garde-  
rober.

- 1 Maser esteant sur iiii Angelx garniz d'arg' dorrez. pris xxxvij s.  
1 autre Maser avec l'armes d'Escrop en le founce. garniz d'arg dorrez, pris xxvj s. viij d.  
1 autre Maser, garniz d'arg dorrez, pris xij s. iiij d.  
1 autre Maser, garniz d'arg dorrez, pris x s.

1423. Inventory of Robert de Wyclyff, rector of Rudby.<sup>b</sup>

- j murreus argentatus et deauratus coopertus, cum ligacione batilde desursum, et in summitate anulatus, stans super tres leopardos.

1433. Will of Margaret, relict of Nicholas Blakburn, citizen and merchant of York.<sup>c</sup>

- Unum maser flat cum singula liga argenti deauratum.  
Unum maser cum ymagine Sanctæ Katerinæ vocata Fronnce in fundo.

1436. Will of John Nawton, esq.<sup>d</sup>

- unam murræ, quæ vocatur cossyn.

1437. Will of John Notynggham of Bury, grocer.<sup>e</sup>

- j. ciphum murr.

1437. Battle Abbey, Sussex. Plate in the Frater.<sup>f</sup>

- iiij cuppe de murra cum cooperculo argenteo et deaurato.  
j parva cuppa de murra cum cooperculo argenti et ligata.  
vj magni cippi Haraldî de murra unde duo ligantur bene cum argento et deaurato et in fundo scutum de armis J Gaynesford et in fundo alterius ymago Sancte Marie sub cuius pede scribitur Ricardus Bryd.  
j magnus ciphus de murra qui vocatur fenix.  
xx<sup>ii</sup> cippi de murra non ligati.

1439. Regalia, etc. of Henry VI.<sup>g</sup>

- A standyng maser of silver and gilt uncovered w<sup>t</sup> parmes of *Englond* and *F<sup>a</sup>unce* and w<sup>t</sup> a poyse write *Good Edward* weyng xxi unces. p<sup>s</sup> pe unce iii s. iiij d. Sm<sup>a</sup> lxx. s.  
Also anoþer standyng maser upon a light fote pcheryd weyng xv unces & iii q<sup>tr</sup> pris ye unce ij s. vj d. Sm<sup>a</sup> xxxix s. iiij d.  
Also ij litil masers called *Godardes* covered and anoþer litil maser uncovered weyng to gydre ij tb. i. unce & di p<sup>s</sup> pe unce ii s. vj d. Sm<sup>a</sup> lxij s. ix d.

<sup>a</sup> *Rolls of the Parl.* iv. 216, 224.

<sup>c</sup> *Ib.* ii. 48.

<sup>e</sup> *Bury Wills and Inventories*, 9.

<sup>g</sup> *Antient Kal. and Inv.* ii. 251.

<sup>b</sup> *Test. Ebor.* i. 404.

<sup>d</sup> *Ib.* ii. 58.

<sup>f</sup> *Arch. Jour.* xli. 88.

1441. Will of William Conesby of York, carpenter.<sup>a</sup>  
unum maserband.
1442. Will of Alexander Blenkinsop, esq.<sup>b</sup>  
unum standing maser ligatum cum argento.
1442. Gild of the Holy Trinity, Coventry.<sup>c</sup>  
a maser with an ymage of owre lady in the prynte weyeth vj unce & j quarter.  
a grete maser with a vise weyeth viij unce & di.  
a maser with a vernyele weyeth viij unce & j quarter.  
an olde maser that weyeth iij unce & di.  
a maser with a **ihc** that weyeth iiij unce iij quarters save a farpyng weight.
1443. Will of Robert Esyngwald, proctor general of the Court of York.<sup>d</sup>  
Et Priori ac Conventui Sanctæ Trinitatis Ebor. j magnum ciphum murreum.
1443. Will of Sir Hugh Willoughby, knt.<sup>e</sup>  
a maser with a bande of gulde.
1446. Durham Priory. Plate in the Frater.<sup>f</sup>  
j Murra cum pede deaurato vocata **Herdebyrke** cum cooperculo.  
alia Murra larga et magna vocata **Abell** sine cooperculo.  
una alia Murra pro alta mensa in Refectorio, cum cooperculo.  
unus Ciphus vocatus **Beda**.  
xij Murrae magnae et largae cum uno cooperculo; quorum iij cum pedibus.  
xxxij Murrae usuales, et una Nux cum ij cooperculis.
1447. Will of Thomas Wymbyssch of Rochester.  
unum ciphum vocatum a masour cum uno ligamento argenti deaurati cum magno borecello in medio.
1448. Will of Thomas Morton, canon of York.<sup>g</sup>  
meam parvam murrā coopertam cum parvo pede stante super tres leones cum coopertorio deaurato scripto in capite *Marca*.
1448. Inventory of Thomas Morton, canon of York.<sup>h</sup>  
De j murra cooperta, deaurata, cum signis in capite, pond. xlix s. iiij d.  
De j murra cooperta, ligata, cum coopertorio, stante, pond. xvij unc. et di. xl s.  
De j magna murra pond. ix. unc. xxxij s. iiij d.  
De j murra cooperta, stante super leones, cum ratione in coopertorio, pond. xij unc. xxvij s. vj d.  
De j parva murra, sine coopertorio, pond. vij unc. xij s.

<sup>a</sup> *Test. Ebor.* ii. 81.

<sup>c</sup> *Proc. S. A.* 2d S. v. 122, 123.

<sup>e</sup> *Ib.* ii. 131.

<sup>g</sup> *Test. Ebor.* iii. 107.

<sup>b</sup> *Ib.* ii. 85.

<sup>d</sup> *Test. Ebor.* ii. 91.

<sup>f</sup> *Surtees Soc.* ii. 94

<sup>h</sup> *Ib.* iii. 113.

1448. Inventory of Robert Morton, gent.<sup>a</sup>

Item, vij lytell masers with duble bondes, *pond. xlj unc. di. at 2s. 4d., iiij li. xvj s. x d.*

Item v masers with sengyll bondes, and an olde blak nutte with a cover, with iiij knoppys for couerynges of masers, *pond. xliij unc. at 2s. 2d., iiij li. xv s. iiij d.*

1452. Will and Inventory of William Duffield, canon of York, Southwell, and Beverley.<sup>b</sup>

meam optimam murrām, alte stantem, cum tribus leonibus in pede depictis, cum cooperculo ejusdem.

ciphum murreum cum columba in fundo depicta.

De lv s. de pret. j murræ stantis, cum cooperculo, et dracone in summitate cooperculi, *pond. de troy, ij lb. iiij unc. di. unc. pret. unc. ij s.*

De xxxij s. viij d. de pret. j. murræ altæ, stantis, cum longo pede argenteo, cum j knop rotundo, *pond. de troy xliij unc. pret. unc. ij s. iiij d.*

De xliij s. iiij d. de pret. j murræ bassæ, cum columba in medio fundi, deaurat., *pond. vj unc. di. unc.*

De xviij s. vj d. de pret. j murræ bassæ, nuper domini Walteri Erythornes, *pond. vij unc. di. unc. pret. unc. ij s. iiij d.*

De xxxvj s. ij d. de pret. j parvæ murræ coopertæ, cum leone in summitate cooperculi, emptæ de domino Thoma Skelton, *pond. de troy xv unc. di. unc. pret. unc. ij s. iiij d.*

1454. Gild of St. Francis, Lynn.<sup>c</sup>

a Maser with a prynt of seynt Johns hede in the bothome, with a cover to y<sup>e</sup> same, written with

Soft words swageth ye fyre (?)

Suffyr and have thi desyre.

1454. Will of Robert Low, of Newark.<sup>d</sup>

unam maser harnasiatum cum argento et deaurat' cum uno rose prynte.

1457. Will of Lady Ela Shardlowe.<sup>e</sup>

j. murrām cum cooperculo.

c. 1459. Will of John Dautre, of York, gent.<sup>f</sup>

unam murrām vocatam Crumpuldud.

1463. Will of Eufemia, relict of Sir John Langton, knt.<sup>g</sup>

unam murrām cum uno fronte de nomine Jhesu.

j aliam murrām coopertam habentem in summitate castellum deauratum.

<sup>a</sup> *Jour. Brit. Arch. Assoc.* xxiii. 321.

<sup>c</sup> Richards' *History of Lynn*, i. 479.

<sup>e</sup> *Bury Wills and Inventories*, 14.

<sup>g</sup> *Ib.* ii. 259, 260.

<sup>b</sup> *Test. Ebor.* iii. 127, 131, 132.

<sup>d</sup> *Test. Ebor.* ii. 179.

<sup>f</sup> *Test. Ebor.* ii. 232.

- j aliam murrām stantem super tribus leonibus cum pede argenti et coopertorio argenteo deaurato.  
j murrām stantem deauratam infra et extra.
1463. Will of John Baret, of Bury.<sup>a</sup>  
my maseer with a beend and a foot of siluir and ovir gilt.
1471. Will of Henry Holme, of Beverley, esq.<sup>b</sup>  
unam murrām secundariam.
- c. 1476. Will of John Lathum, canon of Beverley.<sup>c</sup>  
j novam murrām stantem super pedem deauratum.
- c. 1478. De bonis Domūs ablatis per Ricardum Bell, Episcopum Karliolensem.<sup>d</sup>  
ij murræ stantes cum cooperculis de murra cum knopps et pedibus argenteis et deauratis.  
Item una nova murra stans super tres leones argenti et deaurati cum cooperculo ligneo habente unum knopp argenteum et deauratum.
1480. Will of Sir Richard Hamerton, knight.<sup>e</sup>  
Item I bequeth to the abbot and convent of the monastery of Sallay a standing maser, covered and gilted, to pray for me.
1486. Will of Isabell Wilton, of Hull.<sup>f</sup>  
a maser, the printe of a nemyng of Seynt George.
1488. Will of Thomas Richard of Prittlewell.<sup>g</sup>  
Unam murrām stantem cum coopertorio et pila deaurata pertinente eidem.  
Unam planam murrām.
1490. Will of Thomas Pereson, sub-dean of York.<sup>h</sup>  
unam murrām cum j frounce, et Jhesus insculpt<sup>i</sup> in eodem.  
unam murrām cum Jhesu in fronce, et j plate in latere.<sup>i</sup>  
unam murrām cum scriptura in vinculo, *Jhesus est amor meus*.  
unam murrām cum fronce fracto.
1491. Inventory of Merchant Taylors' Company.<sup>k</sup>  
a maser, couered, w<sup>t</sup> an Image of Saynt Kenelme, weying 9 vnces.  
a stondyng maser, w<sup>t</sup>oute couer, weying 11 vnces.  
a grete maser, w<sup>t</sup> a couer with Floure of syluer on the Knop . . . 17 vnces.

<sup>a</sup> *Bury Wills and Inventories*, 35.

<sup>b</sup> *Ib.* iii. 175.

<sup>c</sup> *Test. Ebor.* iii. 258.

<sup>d</sup> *Trans. of Essex Arch. Soc.* v. 287.

<sup>e</sup> Probably a repair.

<sup>b</sup> *Test. Ebor.* iii. 193.

<sup>d</sup> *Surtees Soc.* vi. xxxi. (pref.)

<sup>i</sup> *Ib.* iv. 17.

<sup>h</sup> *Test. Ebor.* iv. 54.

<sup>k</sup> *Clode's Memorials*, 82.



1496. Will of Johan Brette of Bury, widow.<sup>a</sup>

a maser "called the maser with the grette bonde."

1496. Will of William Came of Newark.<sup>b</sup>

a maser w<sup>t</sup> a playne band sylver and gilte.

a standing nutte of maser w<sup>t</sup> a foote of silver and overgilt w<sup>t</sup> a coveryng to the same w<sup>t</sup> iij estrich fedders of silver and ovirgilt.

a great maser that in the bothome of the same is grawed the name of Jhesu, silver and gilte.

a maser that hath in the bothom the figor of Saint Katerine.

1497. Craft of Founders of London.<sup>c</sup>

ffirst a maser w<sup>t</sup> a boos of the gifte of a widowe called . . . . . weyng viij oñz iij pt.  
Itm a maser w<sup>t</sup> a boos and an hert of silu' ou' gilted of the gifte of Robt. Reynolds weyng ix oñz.

Itm a maser w<sup>t</sup> a boos of the gifte of henry pendlowe weyng vj oñz di qrt.

Itm a maser w<sup>t</sup> a boos of the gifte of John Seykyn weyng iv oñz di and di pt.

Itm a grete maser harnessed w<sup>t</sup> siluer gilte of the gifte of John Betenden otherwise called Wayte weyng xvj oñz pt.

Itm a gret maser harnessed w<sup>t</sup> siluer gylt of the gifte of John Pynchebek weyying xj oñz.

It' a maser of y<sup>e</sup> gifte of some unknown wydow waying

The following entries have been subsequently added to the inventory in which the above occur :

Itm layd to pleche to John Hamond and John Beyrs a Masar w<sup>t</sup> a Boyss pryntyd and Graveyn weyng xv ounces pris the ownee ij s ij d sm ys xxxij s x d payd.

Itm layd to pleche to Thomas Rayllton and John Seytecoll a maser w<sup>t</sup> a holow boyss pryntyd w<sup>t</sup> a hewar weyng xvj ounces half pris the ownee ij s ij d y<sup>e</sup> s<sup>m</sup> xxxv s ix d.

Itm layd to pleche to Mr Swetyng a Masar wyth a holow Boyss pryntyd w<sup>t</sup> a coke weyng xvj ounces saue halfe a pt pris the ownee ij s ij d s<sup>m</sup> xxxij s.

Itm layd to pleche to Mr Grybby a Masar w<sup>t</sup> a byss pryntyd w<sup>t</sup> a colombyn flowyr weyng viij ounces and a spon weyng a ownee and di qr s<sup>m</sup> xx s x d.

Itm layd to pleche to Edward Collyngwod a Masar w<sup>t</sup> a Boys weyng ix and a halfe pris ij s ij d s<sup>m</sup> xx s j d.

Itm layd to pleche to Wyttm Weeks a Masar weyng vj ounces and a q<sup>r</sup> pris the ownee ij s ij d s<sup>m</sup> xiiij s viij d.

Itm layd to pleche to Jayms Sewyn a Masar w<sup>t</sup> a harte in the boyss inamyll weyng ix ounces q<sup>tr</sup> pris the ownee ij s ij d s<sup>m</sup> xx s.

<sup>a</sup> *Bury Wills and Inventories*, 246.

<sup>b</sup> *Test. Ebor.* iv. 117, 118.

<sup>c</sup> *Arch. Jour.* xliii. 165, 167.

1498. Will of Katherine, widow of Thomas Mountford of Doncaster, alderman.<sup>a</sup>  
the greatest maser of viij<sup>th</sup> . . . the beste masser w<sup>t</sup> the prynt in the bothom . . . a  
masser w<sup>t</sup> out a prynt in the bothom . . .
1501. Will of Robert Wooderove, citizen of Norwich, cook.<sup>b</sup>  
a maser w<sup>t</sup> a brode bonde, and a prynt of Jhus in the botom.
1504. Will of John Hedge of Bury.<sup>c</sup>  
to my iiij chylderñ yeh of them a maser bownd w<sup>t</sup> sylu' & gylt.
1506. Will of John Gardener of Bury.<sup>d</sup>  
j maser with iij feet silver and gilt.
- 1506—7. Will of Robert Plumpton of York.<sup>e</sup>  
a maser standyng w<sup>t</sup> a ymage of Saint John Baptist in the frons . . . and the last  
maser next y<sup>e</sup> pardon maser.<sup>f</sup>
1512. Inventory of Merchant Taylors' Company.<sup>g</sup>  
a standyng maser with a cover and a lowe fote of the gyfte of Roger Duket preste. As  
it appereth on the fote of the same maser, pois 14 vnc. 1 quarter.
1526. From Cardinal Wolsey's plate.<sup>h</sup>  
Item oone standing Masar gylte withoute a cover xiiij oz.
1528. From plate given by Cardinal Wolsey to his College of Ipswich.<sup>i</sup>  
Item oone standing Masar withe a cover and foote silvar and gylte standing upon iij  
Lyons poz. xx oz. d.  
Item a greate Masar with iiij small Masars and a cover of wood poz. xxxviij oz.
1533. Will of Robert Garrard of Ixworth.<sup>k</sup>  
I bequethe to the seyd John my grette masere.
1534. Inventory of the goods of the Gild of St. Mary, Boston.<sup>l</sup>  
A stondynge maser w<sup>t</sup> a cou' & shell w<sup>t</sup> all weynge xxvj unces di.  
one great Maser w<sup>t</sup> a sngle band w<sup>t</sup> a prynt in the bothom gilt w<sup>t</sup> an ymage of  
Allmyghti God sittynge at the iugement in the myddes of iiij evangelistes of the  
gift of Jamys barbor weynge xlix unces di.

<sup>a</sup> *Test. Ebor.* iv. 155.

<sup>b</sup> *Norfolk and Norwich Arch. Soc.* i. 121.

<sup>c</sup> *Bury Wills and Inventories*, 100.

<sup>d</sup> *Proc. of Bury and W. Suffolk Arch. Inst.* i. 329.

<sup>e</sup> *Test. Ebor.* iv. 259.

<sup>f</sup> Probably a mazer with an inscription granting to the user so many days of pardon, like the great York mazer.

<sup>g</sup> Clode's *Memorials*, 91.

<sup>h</sup> *Collect. Curiosa*, ii. 329.

<sup>i</sup> *Ib.* ii. 338.

<sup>k</sup> *Proc. of Bury and W. Suffolk Arch. Inst.* i. 108.

<sup>l</sup> Peacock's *English Church Furniture*, 192, 194, 195, 197, 198.

an other maser w<sup>t</sup> a double band w<sup>t</sup> a prynt in the myddes w<sup>t</sup> a plate of syluer & gilte witten w<sup>t</sup> these wordes "deum n̄m" weynge xij unces.

a masar w<sup>t</sup> a sengle band w<sup>t</sup> a prynt in the bothom of the passion of saynt Thomas the martir & a plate of sylu' & gilte w<sup>t</sup> an Ape lokynge in an urinall written w<sup>t</sup> these woordes "this wat' is polows" weynge xv unces di.

a masar w<sup>t</sup> a dowble band & a prynt in the bothom of sylu' & gilte w<sup>t</sup> a rose in the same prynt of the gift of John lawes m̄chaunt weynge xiiij unces iij q<sup>t</sup>ers.

a Masar w<sup>t</sup> a sengle band w<sup>t</sup> a prynt of the v<sup>n</sup>acle in the bothom weynge vij unces iij q<sup>t</sup>ers & di quarter.

a masar w<sup>t</sup> a syngle band w<sup>t</sup> a prynt in the bothom of silu' & gilte of the salutacion of ovr lady w<sup>t</sup> a lili pott w<sup>t</sup> a plate of silu' & gilte weynge vij unces j q<sup>t</sup>er.

a masar w<sup>t</sup> a litill band w<sup>t</sup> no prynte in the bothom of the gift of John Smyth beidman weynge vij vneces di.

an other masar w<sup>t</sup> a double band w<sup>t</sup> a prynt in the bothom Emanuel gilt & gravyn w<sup>t</sup> Jhūs weynge xj unces di'.

1534. *Maison de Dieu, Dover.*<sup>a</sup>

v grete masers with small bonds of sylver and gilt, and a littell olde nut with a bonde of sylver and gylt, and a littell bonde of sylver and gylt, waying in all lx unces.

iiij masers, whereof iij of them be with gylt bonds, and the fourth with a sylver bonde, dailye occupied, waying xxiiij unces.

ij masers with brode bands, sylver and gylt, and a litell maser with a fote and a small bande, sylver and gylt, waying xviii unces.

ij small masers with brode bands of sylver and gilt, waying lx unces.

1535. *Priory of Minster in Sheppey, Kent.*<sup>b</sup>

Dame Agnes Browne's chamber.

a lytill maser with a bryme of silver and gylt.

The Frayter.

j maser with bryme of sylver gilt.

My Lady Piores chamber.

another lesse standing maser with a cover, the fote gylt.

ij greate and ij lesse masors with brymmys and rosys in the botome, save j lacketh a roose.

1536. *Sawtre Abbey, Northants.*<sup>c</sup>

iiij masers garnisshyd with sylver and gilt xvij oz.

A standing maser garnysshed with silver and gylt with a acorne yn the cope of sylver wood and all xx oz.

<sup>a</sup> *Arch. Cant.* vii. 275.

<sup>b</sup> *Ib.* vii. 296 *et seq.*

<sup>c</sup> *Archaeologia*, xliii. 239.

1537. Will of Sir Robert Cooke, vicar of Hawley, Suffolk.<sup>a</sup>  
to Marget my sister my maser.
1538. Will of Alice Harvy of Bury.<sup>b</sup>  
ij masers wyth bonde sylver and gylte.
1540. Waltham Holy Cross Abbey, Essex.<sup>c</sup>  
a Sarpentyne cuppe fassheon with a cover of a masor garnysshed with sylver.  
a Standing Masor, with a cover garnysshed with sylver gylte.  
v masors, garnysshed with sylver gylte.  
ix masors, garnysshed with sylver gylte.
1548. Gild or Fraternity of Prittlewell, Essex.<sup>d</sup>  
ij masers of silver w<sup>th</sup>out the wood xij oz. at xij oz.
1550. Hornchurch, Essex—belonging to the church.  
Itm a maser w<sup>t</sup> a narrow bonde of sylver.
1557. Will of Richard Brereton.<sup>e</sup>  
a greate maser bounde aboute w<sup>th</sup> silver.
1558. Inventory of Richard Brereton.<sup>f</sup>  
one great maser bole bounde w<sup>th</sup> silv<sup>r</sup> by estymacion xxxv<sup>th</sup> ounce comonly called  
St. Worburge bowle . . . viij li.
- 1562—3. Will of Antony Calveley.<sup>g</sup>  
a masar bole w<sup>th</sup> a border of sylver and gilt aboutt ytt.

<sup>a</sup> *Bury Wills and Inventories*, 130.

<sup>b</sup> *Ib.* 136.

<sup>c</sup> *Trans. of Essex Arch. Soc.* v. 262.

<sup>d</sup> *Trans. of Essex Arch. Soc.* v. 135.

<sup>e</sup> *Lanc. and Chesh. Wills* (Chetham Soc. xxxiii.), 168.

<sup>f</sup> *Ib.* 173.

<sup>g</sup> *Ib.* 141.

